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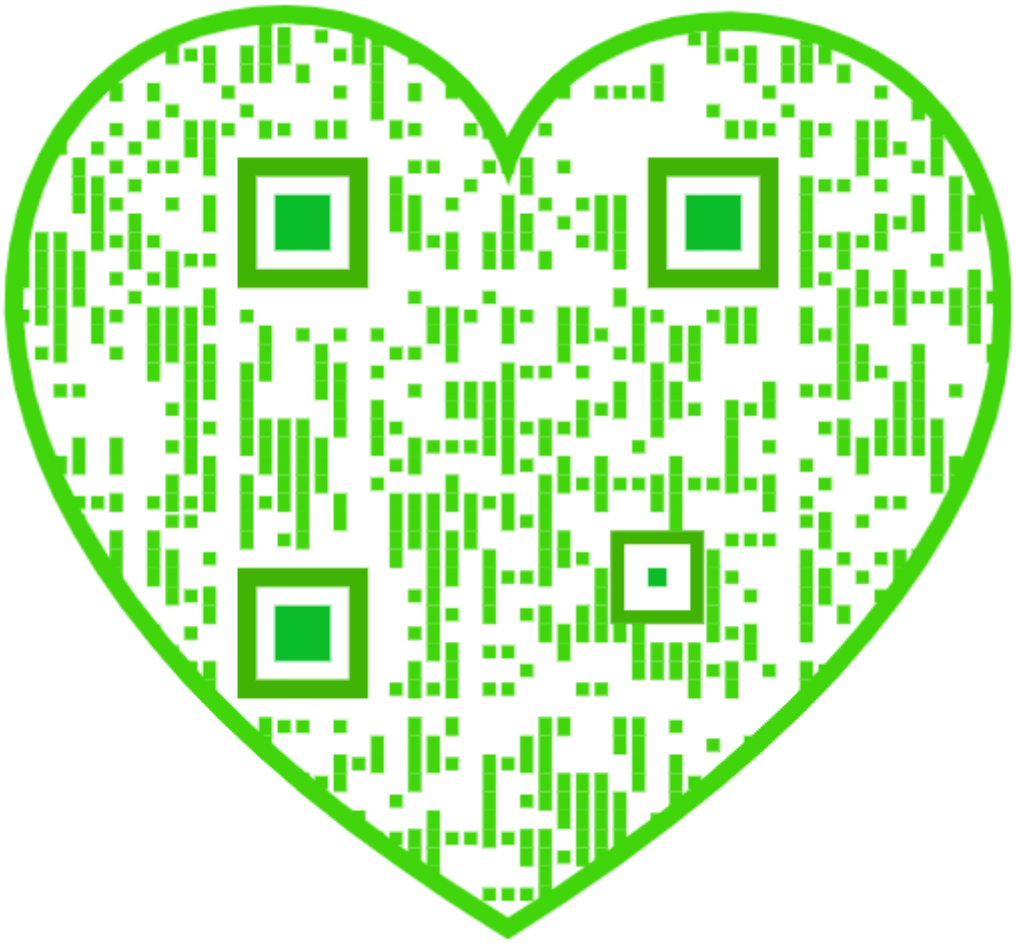

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WORK AND PLAY

ANNUAL

OF

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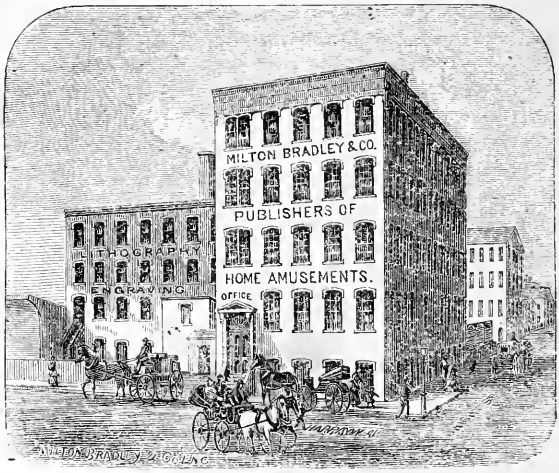

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INTRODUCTION.

SOCIABILITY is probably the most universal trait of the human heart, and in no class is it stronger than in youth. When to it is added the buoyancy and love of sport that is expected in every healthy child, it is not wonderful that so many children of most exemplary parents are ruined by the wicked associations contracted in their search after the society and entertainment they should have found in the purest and most natural forms at home. Those who have charge of public enterprises are not ignorant of this demand for society; our churches must have their social gatherings to keep up a congregation, and, on the other hand, the owners of the rum shops and gambling hells that line our most beautiful streets are wise enough to make their places as beautiful and cheerful as possible, in order to attract those who are so unfortunate as to be deprived of any counter attractions at home. As these traps of Satan are multiplying even at our very doors, the staid and negative goodness that was formerly partially successful in restraining the youth when there were not a dozen neighbors within a mile, are no longer able to cope with the mighty influences for evil that are being exerted on every side of the children of the present day, especially in our larger villages and cities. Hence in just the proportion that the temptations of the street increase around the outside of our homes, so should every parent multiply the attractions within until the HOME becomes the pleasantest place on earth to every member of the family while they are permitted to enjoy its blessings, and such that it will be looked back to by every child in after years as the dearest spot in memory. There are innumerable ways in which this desirable result may be attained, all combining to the general result, but there is no one class of influences more potent than the introduction of social games and sports, and it is in this direction that the publishers of this little book have been working for several years in the production of a class of innocent and instructive recreations, a proper use of which in every family of young folks will guarantee the presence of every member around the evening lamp in preference to any other places of amusements.

The Rev. Henry Ward Beecher very truly says: "If you want to make the ruin of a child sure, give him liberty after dark. You cannot do anything nearer to insure his damnation than to let him have the liberty to go where he will without restraint. After dark he will be sure to get into communication with people that will undermine all his good qualities. There is nothing more important than for a child to be home at night

or, if he is abroad, you should be with him. If he is to see any sights, or take pleasure, there is nothing that you should not see with him. It is not merely that the child should be broken down, but there are thoughts that never ought to find passage into a man's brain. As an eel, if he wriggles across your carpet, will leave his slime which no brushing can ever efface, so there are thoughts that you never get rid of, once permitted to enter; and there are individuals going round with obscene books and pictures under the lappels of their coats, that will leave ideas in the mind of your child that can never be effaced."

The progress of the majority of Americans in the right direction has been very marked within the past ten years, during which time a very superior class of social games and amusements has been put into the market. It was in the interest of this cause that the Magazine, WORK AND PLAY, was launched on the sea of competition two years ago, and the success with which it has been crowned is a new guarantee that parents are ready to welcome any aid in this good movement.

This Annual is principally composed of extracts from the various numbers of WORK AND PLAY during the last two years, giving a variety of Social Games, Illustrated Rebuses, Puzzles, Acting Charades, Bible Questions, &c., &c.—selected from nearly one thousand that have been published during this time in WORK AND PLAY. The answers to some of the Puzzles and Problems are given at the end of the book, but as it would very materially detract from the interest in every family if all were given, many are withheld. All the answers not here given may be found in any number of WORK AND PLAY from January, 1871, to April, 1872, which may be found at the news rooms, or the answers may be received by mail by sending a stamp to the Publishers.

MILTON BRADLEY & CO.,

SPRINGFIELD, MASS.

Social Games.

ORIGIN OF MODERN GAMES.

IN the youthful days of the parents and grand-parents of the readers of WORK AND PLAY, little thought was given to the amusements of the young folks.—There were checkers, fox and geese, and twelve-men morris, the last two generally scratched on the opposite sides of a piece of pine board, and played with red and yellow kernels of corn for men. Further than these, little was known or practiced, except some games of cards which the boys played secretly in the barns and other retired places, because their parents did not encourage any interesting or amusing games and occupations around the fireside. About the year 1843, Messrs. W. and S. B. Ives of Salem, Mass., published the games of Dr. Busby and the Mansion of Happiness, which are both well known at the present time, and still continue to be great favorites with the children. The author of Dr. Busby was a young lady of Essex county, Mass., a daughter of a clergyman; and the game was at first prepared to amuse the young members of her family, but the demand for copies was so great that the Messrs. Ives were induced to publish it. The Mansion of Happiness, an English game, originally published in 1800, was republished in this country, in a form greatly improved and better adapted to the American market.

From the game of Dr. Busby have sprung a great number of social card games, both instructive and amusing, of which the game of authors is the best known and has had a larger sale than any other, much larger even than Dr. Busby. The new game of POPULAR CHARACTERS FROM DICKENS, announced for the holidays of '71, is on a similar principle with the several works of Dickens, and their characters forming the "books," and a novel feature introduced in connection with a Dickens' card.

From The Mansion of Happiness the numerous modern board games have directly and indirectly arisen; of these the Checkered Game of Life has probably had a more extensive sale than any other, and its publication eight years ago was the beginning of a new and important revival of the interest in social games and amusements, that has rapidly extended over this country, until now nearly every family of children looks as anxiously for the announcement of a new game as for a new book.

More recently, Parcheesi, and Japanese Backgammon have been very popular, the more so, probably, because considered better adapted to adults as well as children; and by all these innocent fireside amusements, parents are rapidly learning that it is not so very far beneath their dignity to join with the children in making home happy. At first, they generally claim it is only done to amuse the children, and we are willing to allow the claim if necessary, to induce them to make a beginning, but the result generally is, that the old folks are as much pleased as the children, and the consequent relaxation from business and cares for an evening, is the best possible preparation for a good night's rest and the labors of the morrow.

ANCIENT AMUSEMENTS.—It seems that the Ancients were not as destitute of amusements as may generally be supposed, as we learn that a circus was built by Tarquin, 605 B. C., and theatrical representations took place as long ago as 562 B. C. The first tragedy represented was written by Thespis, 536 B. C. Chess, the oldest and most scientific of sedentary amusements, originated in India, about five thousand years ago. Backgammon is traced to Palamedes, of Greece, as the inventor, 1200 B. C. Is it not possible that the great philosopher, Socrates, delighted in chess, and that even immortal Homer could play a fair game of backgammon?

LEARNING TO PLAY NEW GAMES.

THE Publishers of WORK AND PLAY are receiving so many letters of inquiry concerning the methods of playing various games, it is quite evident that a little general advice on the above subject is needed.

As social games become more popular, it is very necessary for people to accustom themselves to learn the methods of playing from the Published rules; otherwise the introduction of any new game must be very slow. Few persons understand the difficulty experienced in making concise and explicit rules for social games, and many seem to expect to find in the printed rules definite statements of every particular condition that may occur in playing. Others look a game through hastily, and having played one somewhere that they imagine may be similar, they at once jump at the conclusion that the same rules govern the one in hand, and having once become impressed with that idea, they are determined to bring the game to their preconceived notions, and if they can find nothing authorizing such play, they at once conclude there must be trouble with the rules.

There is only one proper way to learn a new game from printed rules: Having secured a party of players for the game, first read the rules entirely through, aloud, allowing no questions to be asked, and no discussion to arise until, from the entire reading a general idea of the game has been obtained by the party. If, after one reading, there are any questions, the reading may be repeated; but do not consume too much time in wondering and guessing about the difficult points; at once commence to play, and proceed exactly according to the directions, step by step, never inventing any rules. If it should seem possible to play in two different ways, each agreeing with the rules, choose which seems the more sensible, and proceed with the game, remembering that for the present it is not of the least consequence who wins, the only object being to learn. Probably when one game has been played, some of the party will have so far obtained the idea, as to see that but one of the methods in question is consistent with the general scheme.

As no modern game can be considered perfect,—long years of experience having perfected chess and other standard games, it is not unusual for an expert to be able to improve upon the published rules. But never attempt such changes until the game is fully understood, unless some invention is necessary to meet a point not provided for in the printed directions.

Few games worthy the attention of an adult can be learned by reading the rules through once or twice; a good game can only be understood in its simplest form by playing it, and a considerable amount of practice is necessary in order to see the fine points. What would be thought of a person who should take up the rules of chess or bezique, and after reading them say, "Oh, I don't think much of that, I can't see through it?" While it is not practicable or desirable to make modern social games as intricate or scientific as chess, yet a game, in order to be of any interest, must have points that can not be seen at once. No game was ever so universally branded as foolish by lookers-on as croquet, and yet no other was ever so popular with all classes and all ages, and this is the more wonderful when it is known how few people understand how to play the game correctly. It is probably true that the game of croquet is not played correctly, according to any established authority whatever, on one ground in twenty in this country. And why? Simply because people are not accustomed to the study of the rules for themselves, but take instead the "say so" of some one who has half learned the game from some other equally ignorant person. The fact that croquet is so popular, when half understood, is a proof that our people love social games, and if accustomed to properly learn them would provide them freely for their families thereby rendering cheerful many a home that now is cheerless to the children.—*Work and Play.*

OUT-DOOR GAMES.

HUNT THE HARE.—All join hands and form a circle. One called the "Hare" is left out, who runs several times around the ring and at last taps one of the players on the shoulder. The one tapped quits the ring and runs after the Hare, the circle joining hands where he left, to keep the ring complete. The Hare runs in and out in every direction, passing under the arms of those in the circle, until caught by the pursuer, when he or she becomes Hare. Those in the circle must always be friends to the Hare, and assist his escape in every possible way, quickly raising their arms to allow him to pass under, and hindering his pursuer.

TURN OUT, EVERY ONE.—The one called the "Commander" stands on a spot marked out, in the center of a large area; at a certain distance in front of him—say twenty feet—a line is designated for a goal, on which the players stand; and at about the same distance behind him another similar goal is fixed. When all is ready, the players stand in line, facing the Commander, who calls out, "Turn out, every one!" Immediately, every one must run across to the other goal, and the Commander must try to catch some one on the way. If he succeeds, that one becomes the Commander; but if they all reach the goal, and no one is caught, then the same Commander must serve again, taking his place and calling out as before until he catches some one.

MOTHER GOOSE.—This game is for little folks. One is chosen to be the "Mother Goose," and she arranges the rest in a line to follow her. She then leads off, walking backwards, facing her followers, and repeating some Mother Goose story, and making some motions with her hands. All must say and do just what she does. She continues this as long as she chooses, but finally claps her hands, as signal for them all to run to a certain tree or post that has been previously fixed as a goal. Off they start, and she runs to catch one; if she succeeds, she cries out, "Here is Mother Goose!" and the one caught must be the leader next time. If she catches no one before reaching the goal, she must try it all over again, until she succeeds.

THE EMPEROR GAME.—This game can be played on any open space sufficiently large, and by any number of persons. In the center of the space selected, the "Emperor's" pedestal should be driven securely into the ground. This pedestal consists of a post nearly a foot and a half high from the ground, with a pointed spike at one end to drive into the ground, in order to make the post firm. The top of the post must be smooth and flat for the "Emperor" to stand upon. The "Emperor" consists of a figure of a man from eight to ten inches high made of lead, stone, or hard wood. Two stakes must be placed twelve paces distant from the "Emperor" and two feet apart. Twelve balls differently painted should be used with this game. When the players are ready to commence, they must first select one player for the "Emperor's" prime minister. He must take his stand near the "Emperor." The other players must each select a ball and keep it through the game, each in turn throwing his or her ball at the "Emperor" striving to knock him off his pedestal. If he falls, his prime minister must instantly replace him, before trying to catch the person who threw the ball. The player throwing the ball must stand between the two stakes; every person throwing a ball, must, as soon as the ball is thrown run after it; if he succeeds in touching the ball before the prime minister touches him, the player can return and throw again in his turn. If the "Emperor" is not thrown down, the prime minister can run quickly after the player as soon as the ball falls; if he touches the player before the player has caught the ball, that player must become prime minister, and the prime minister can take the player's ball and throw in his turn. As soon as a player has thrown his ball, and the "Emperor" remains on his pedestal, another player can throw at once; in that way sometimes a number are running at the same moment after their balls. If the "Emperor" is knocked down while the prime minister is trying to catch a player, he is

obliged as soon as any one calls out "*The Emperor is down*," to return and replace him, before he attempts to catch any one. The game lasts until three rounds of balls have been thrown. The victors are those who have not been prime minister, and who have dethroned the "Emperor" the most. Sometimes the players agree to play six rounds of balls for a game.

THE BELL-RINGER.—All the players but one are closely blindfolded. Before blinding, the ground for playing is marked out by stakes, as this game is generally played out of doors, and a rope is passed around the stakes; the players must keep within the rope. If the game is played within doors it requires an empty room, or the players might be injured. The one not blinded is called the "bell-ringer," because he is armed with a small hand-bell which he is bound to keep ringing. The blindfolded players try to catch the "bell-ringer" guided by his bell, while he tries to escape. A skillful "bell-ringer" will lead the blind men into all sorts of scrapes, escaping, himself, by quick motions. If the "bell-ringer" is caught, he takes the blindfolded player's place. If he escapes a certain length of time fixed before the game commences, he is the conqueror. This game is too rough for girls, but a favorite pastime with many boys.

IN-DOOR GAMES.

"VERBARIUM."—The young folks in some of the western states play a very good game which they call "Verbarium." We have never heard of it in this region, so venture to give it. Any number of persons, provided with paper and pencil, or slate and pencil, can play it. One of the number is chosen time-keeper, and he selects the word as verbarium, which he announces to all at the same time, saying he will give two minutes—or longer, if he likes,—for writing. Suppose, for example, the word "strange" to be the verbarium. Each one writes it down, then writes as rapidly as possible all the words he can think of beginning with "s" which can be spelled by using only the letters contained in the verbarium, When the time-keeper calls "Time!" all writing must cease, then each one reads in turn the words he has written. As each word is read, those who have not written that one call out "No!" and each one that has written it marks himself one credit extra for each person that failed to write that word. For instance, if you have the word "sane," and two others have it not, you then mark yourself two extra credits;—you have one credit for writing it, and adding two extras, you have three credits for that word. After all have read and have marked their credits, the next letter of the verbarium—in this case "t"—is taken in the same way, and so on through the whole word; and the one who gets the greatest number of credits, wins.

THE GAME OF "CHARACTERS."—Let some person leave the room. Then those remaining may decide upon some well-known character that the absent one is to represent. Having called him back, commence talking to him, and asking questions as if he were really the person he is supposed to represent. If he is able to guess the character named, he must state whose conversation or question suggested it, and that person shall go out next time.

THE GAME OF PROVERBS.—One person having retired from the room, a proverb is selected by the remaining company, and one word of the sentence assigned to each person, in regular succession around the room; and if there are more players than there are words in the proverb or sentence, it is partially repeated, so as to give each player a word. Thus, supposing the sentence selected to be, "A fool and his money are soon parted." Beginning at some point in the circle of players, "A" is given to the first one; "fool" to the second, and so on; and if there are more players than words, "A" is given to another, and enough of the words repeated to give a word to each player. The absent one is then called, and instructed where to commence, and in which direction to go round the circle, and then he is to ask some question of each player in order, and the

person questioned must return an answer that shall contain the proverb word given him. Only one question shall be asked of each player in going once round, and it is considered desirable to make the answer as short as possible, and not make the word too plain. If, after going entirely round the circle, the questioner fails to guess the proverb, he can go round again, or give up and go out again. When the proverb is guessed, the person having last answered shall be the next one to go out. The best proverbs are those having some words whose pronunciations are the same as other words that are spelled differently.

NATURAL HISTORY GAME.—Any number of persons, old and young, can join in this amusement, and it can not be "played out" quite so easily as some.

Some one, who is ready, begins the game with a question something like the following:—

"What has two wings, two legs, a backbone, and a tail?"

This is easy enough for the youngest, and is quickly answered, "A bird."

Then another who is ready, asks, perhaps, "What has no arms, no legs, but a head, a tail and a backbone?"

Answered, "A fish or a snake."

Another asks, "A backbone, a head and tail, four legs and a trunk?"

Answered, "An elephant."

"A backbone, a head, two legs and many trunks?"

Answered, after much guessing, "A lady."

"What has a back, two arms and a tail (sometimes two), no legs and no head?" "A coat."

"What lives and gets along with no head, no legs, no wings, no arms and no backbone?" "A worm."

"What has two horns and nothing else?" "A dilemma."

"Two claws, eight legs, no head, but a tail?" "A lobster."

"Two wings, many legs, and a very great but variable number of arms?" "An army."

"Four legs, one foot, a head and no tail?" "A bed."

"Six legs, two wings, and no backbone?" "A fly."

And thus the game continues, gaining the interest of all, and making any amount of fun. We append a few questions, for our readers to answer, and we hope that some will not only send us the answers to these, but also many more questions for us to print next time.

1. What has two wings sometimes, and sometimes one, sometimes none and no backbone?
2. No wings, and no head, but four legs?
3. What is that which runs along with its head at one end of it, and its mouth at the other?
4. A back and no bone; a face and no head; two hands and no arms, and not even one leg?
5. What has a brow and a foot, but no head or limbs?
6. What has a tongue but no head, a toe and a heel but no legs?
7. What has arms but no hands, legs but no feet, a back but no head?
8. What has only eyes?
9. What has three feet but no legs, no head, no claws, but many nails?
10. What has a head but no feet, though will go if hard driven?

GUESS.—This game is a good one for three "little chicks" to play. Two of us played it with little Jollie Robson, and he said, "It's ze nicest play I never seen." Let us suppose that Gertie, Clara and Amy are to play it. In the first place, a dozen pieces of blank paper must be laid on the table or carpet; then Clara leaves the room or "blinds," while Gertie marks with a pencil the under side of one of the pieces. When Gertie

says "Ready!" Clara comes and guesses which piece is the marked one. Amy must be the forfeit-holder;—the forfeits may be a handful of little sticks, or some buttons, or corn, or anything convenient—and every time that Clara guesses a wrong one, Amy gives one forfeit to Gertie. Clara keeps on guessing till she gets the right one, which must then be thrown out. Then Gertie must go out or "blind," while Clara marks one; and when Gertie comes to guess, for every wrong one that she guesses, Amy must give one forfeit to Clara, and so on, Gertie and Clara taking turns, till all but one of the pieces have been guessed. Then the one that has the most forfeits has won the game. The next time, Gertie or Clara can hold the forfeits, and let Amy play.

THE SCISSORS GAME.—Fasten a line across a room, at one end, just above the heads of people, and to the line fasten by threads, to hang down below the shoulders, any article you fancy, or such things as are generally hung on to German trees. One of the party should play the piano. Another is then blindfolded, and being placed at a distance of six or eight paces from the line, is armed with a pair of small scissors.

He advances with outstretched hand and snips once. If he cuts the thread, the article suspended by it is his. Six articles should be hung up at a time, and each person should advance six times, making only one snip at each advance. The articles should be concealed in paper bags, or rather in paper tied up at the corners, so that it may not be known what the prizes are. It is more amusing if some are blanks. The music should play as each person advances—louder as he approaches the line—dying away if he misses, and triumphant if he succeeds. One person after another is blindfolded, and advances six times, till all the prizes are cut down. After one is blindfolded he should be turned round several times, and moved about before he is led up to the starting place.

THE KNIGHT OF THE INFANTA.—The result of this trick, if well managed, is to produce roars of laughter. Three or four, or more, young gentlemen, agree to sit down in a row with their eyes blindfolded, and to allow their arms to be folded and fastened in front of them, taking care that one hand is closely folded with the back up. They are told that they are to be bewitched, and those in the trick come around and poke them, and distract their attention in every possible way. Meanwhile, two or more who are accustomed to do things quickly, draw faces with chalk on the back of one of the hands of each boy. A baby cap is put on it, and some long clothes or a towel is fastened to the arm, so as to hang down and look like baby clothes; the handkerchiefs are then removed from the young gentlemen's eyes, when each is seen gravely nursing a baby. The trick should be played to three or four at a time, so that they can laugh at each other.

JACK'S ALIVE.—Take a tallow candle, light it, and let it burn until the wick is long. The company sit in a circle; as soon as all are ready, one takes the candle, blows out the flame, leaving the sparks on the wick, and passes it to his next neighbor, saying "Jack's alive." Each passes it to the next, saying "Jack's alive," as long as the sparks continue to burn. The player who holds the candle when the last spark dies out, must say "Jack's dead," and pay a forfeit.

PARLOR TRICKS.

SPIRIT RAPPINGS.—Two persons knowing the secret play this game for the amusement of a company. One of the two is seated, holding a cane, or something with which to rap on the floor. The other, representing the medium, stands in the center of the room to await a communication. The former raps with his cane, then waits a little and asks the medium, "Do you hear it?" The company, meantime, make any remarks they please. The one with the cane repeats his raps at intervals, also the question, until the medium says, "I hear it." Then the latter, professing to have heard a communication which shall enable him to point out the person whose hand shall be shaken, in

his absence, leaves the room. The one with the cane rises and shakes hands with one of the company, and again takes his seat. The signal is then given for the return of the absent one. He comes, and immediately points out the one whose hand was shaken.

The solution of the mystery is very simple, but it is not easily discovered when well performed. It is thus: It is agreed that the person with whom to shake hands must be *the one that spoke last before the medium said, "I hear it."*

THE BLACK ART.—This is a simple parlor trick that is very amusing where it is not too well known, and requires but two persons in the secret to perform it. One of these two leaves the room, and the company name some object in sight which he shall designate on his return, in answer to inquiries of his accomplice. Thus, supposing the company name a lady's dress, the interrogator commences by asking, "Is it the clock?" "No." "The lamp?" "No." "A painting?" "No." "A gentleman's boot?" "No." "A lady's dress?" "Yes." The designated article must be named immediately after something black. In this case the dress was named after the boot.

THE MAGIC ARTIST.—This is a parlor trick, by which a person, returning to a room, is able to tell any object that has been named during his absence; as, for illustration, a "cat." Of course this requires a confederate, and with a cane or other suitable stick he announces his intention to make a drawing of a cat on the carpet, which he proceeds to do in a very deliberate and mysterious manner, and soon the other party to the trick announces, "cat." It is, like all such things, very simple. For each letter in the word the alphabet is run through until that letter is reached,—an imaginary line being made on the carpet with the cane for each letter, from A to the required letter, after which a dot is made. Thus, for cat, the artist makes three lines, A, B, C, and then a dot, which tells that the first letter of the word is the third letter of the alphabet, C. He next makes one line, and then another dot; that is A. For T, it takes twenty lines. It is desirable to have short words, and, as far as possible, such as are composed of letters near the first of the alphabet.

WHAT'S O'CLOCK.—This game requires a confederate. One of the party who knows the trick goes out of the room; the confederate remains. The party then settle among themselves at what o'clock they will do a certain thing. The player returns; the confederate simply asks him a question, and the player at once mentions the hour fixed on. The secret lies in the question. Let the letter A stand for 1, B for 2, C for 3, and so on. The question must begin with the letter which answers to the hour fixed on. Suppose it was 3; the confederate says, "Can you tell me the hour at which we are to start tomorrow?" or if he says, "Do you know the hour?" The player replies 4 o'clock.

MAGIC MUSIC.—This game is somewhat similar to the old one, "Hot or Cold," but as played with music it is much more attractive. It is as follows: One of the company must leave the room, and those remaining decide upon something that he must do when called in; and it must always be something that will require him to touch some object or person in the room. Some one who can play takes a seat at the piano, and begins to play as soon as the absent one is recalled. Whenever he comes near doing the thing required, the playing must be louder, and as he departs from it, softer and softer. No one must give him any assistance by speaking.

For illustration, suppose there is a chandelier in the room, and you decide that the person shall come in and turn off the gas from one burner. He comes in, and most likely begins to walk around and across the room. The player watches him, and plays louder or softer as he approaches or departs from the chandelier; and he very soon discovers that he is to do something in the center of the room. He sits down on the floor: the music grows fainter; he rises: the music is louder; he takes a chair near by: faint again; finally he reaches up to the chandelier: louder than ever is the piano; he closes a burner, and the clapping of hands and the loudness of the piano both indicate that he is right.

ACTING CHARADES.

For an evening at home, nothing can afford more amusement than a charade party. Neither the dress nor scenery should be in any degree elaborate, because in that case the delay and labor would be so great as to destroy all the sport. For a wide-awake charade party a dozen or more persons are desirable, and two rooms connecting by sliding or folding doors are the most convenient, though two connecting by only a single door will do. First, two persons should be chosen managers; then the managers must choose sides, so that the company will be about equally divided. The sides then take separate rooms, to become, alternately, actors and audience; the managers draw lots to see which side shall act first. Those that are to begin first choose a word, then proceed to represent it. A common way is to divide the word into syllables and present one at each scene, then, after having gone through the word, if the other side can not guess it, a scene is given to represent the whole word. When all is ready for a scene, the door is thrown open for the others to look in and guess it. Frequently a whole word is given at once in one scene. The manager must always announce whether one syllable or more is given. After giving the audience side time to guess it or give it up, the parties change rooms and the other side must act; they will, of course, have their word selected and all arrangements made, as they had sufficient time while waiting for the others.

It is not at all desirable to use written charades, in which the parts are committed to memory; and in the models presented we have not attempted to give all the conversation, but merely to indicate the method of acting, leaving it for the actors themselves to make much or little conversation, as they choose. Charades are sometimes presented in pantomime. We give you some models of sample charades.

Hostage.—To be rendered host-age.

Scene I. (Host.) A room representing a bar-room. Some one personates the host. Enter a small party who inquire for the host and request entertainment. They make considerable talk with the host, calling him by that title.

Scene II. (Age.) Two old men with white hair and beards, and trembling steps, leaning heavily upon staves, appear, and after a little conversation in cracked and feeble tones, totter off.

Scene III. (Whole word.) A military council discussing some late movements of the enemy. They talk of a prominent individual just captured whom they intend to hold as hostage. Said person is brought in and questioned regarding the enemy's plans. The chief officer of the council explains to the hostage how he is to be held.

Placing.—To be rendered play-sing.

Scene I. (Play.) May be represented by some one playing a musical instrument, or by playing a game.

Scene II. (Sing.) One or more singing; a singing school if preferred.

Scene III. (Whole word.) Some one arranging things on a table.

Music.—To be rendered mew-sick.

Scene I. (Mew.) A family greatly disturbed by the mewing of a cat outside all the doors; they try to find out just where the noise is.

Scene II. (Sick.) A room in a hospital, or any other sick room.

Scene III. (Whole word.) Any musical scene.

Insinuate.—To be rendered in (or inn)-sin-you-eight (or ate.)

Scene I. (In, or inn.) A person has a large sheet of paper and a very small envelope; he makes much ado about folding the sheet so it will go into the envelope: talks much about getting it in, and after repeated trials finally gets it in. Or, a hotel scene may represent "inn."

Scene II. (Sin.) A preacher gives the young members of a family a lecture on sin more especially rebukes a fast young man for his sinful habits.

Scene III. (You.) Some dispute among several children; each one tries to lay the blame to some other one, declaring "It is you."

Scene IV. (Eight or ate.) A singing school, in which a leader is drilling a class of eight; counts them to see if they are all there. Then the leader lines off the following verse for them to sing, reading two lines, then "Sing," then the other two:

"There were three crows sat on a tree,
And they were black as black could be;
Says one old crow unto his mate,
What shall we do for food to ate?"

Scene V. (Whole word.) Several gossips talking about their neighbors; insinuate that they know a great deal more than they shall tell—"Some folks are no better than they should be," etc.

STEELYARDS.—*Scene* 1. (Steal.) Biddy enters the room to dust and put things in order; while thus engaged she spies a bright ribbon on the table; she examines and admires it, and, tying it around her head consults the mirror; she likes the looks of it so much, that she takes it off, puts it in her pocket and leaves the room.

Scene II. (Yards.) Lady enters, and missing the ribbon, calls for Bridget to come to her.

Lady. Where is the ribbon I left here?

Biddy. An' it isn't meself that knows ahnything of it at all at all. I was jist afther laying the dust an' pickin' up—

Lady. [Interrupting her.] Yes, you did quite enough of picking up; give me the ribbon at once.

Biddy. Boo—hoo—I never was so trated in all me life.

Up goes the apron to her weeping eyes, and the ribbon is seen protruding from her pocket. The lady seizes it, and thinking it is not as long as it was, proceeds to measure it, and declares that it falls short of the full number of yards.

Scene III. (Whole word.) The baby is sick, and there is much talk and anxiety concerning the little sufferer. A doctor is summoned, and when he arrives he insists on weighing the child before prescribing, and the steelyards are brought in and he weighs it. [*A doll can be used for the baby.*]

SILENT.—*Scene* I. (Sigh.) A young lady sits reading a letter; she looks very sad and forlorn, and sighs frequently. A friend enters, all smiles and cheerfulness, and asks her to go to walk; she answers only by sighs and groans. The friend questions a to the cause of so much suffering, and she finally tells—that her Josiah has gone and married another girl! After which revelation, more sighs and groans.

Scene II. (Lent.) Mrs. Hink seated in her parlor. Door-bell rings and Bridget announces Mrs. Job Titcomber, who wishes to borrow some mourning; her husband's uncle has just died with lumbago, and they must go into mourning. Mrs. H. procures for her some of the articles desired, and informs her that the black stockings are all worn out, else she should have those, too.

Scene III. (Whole word.) Several persons in the room, all talking by signs, not a word spoken.

HIMALAYA.—A boy, alone in the room, proceeds to disarrange things—turns over chairs, puts ornaments on the floor, etc.; his mother enters, and exclaims:

What's all this? Who's made all this confusion?

Boy. I don't know.

Mother. Didn't you do this?

Boy. No, ma'am, not a bit of it; it was all just so when I came in, and I don't know anything about it.

The above scene represents a noted range of mountains in Asia;—in fact, it makes *him a liar*—Himalaya.

The following words will work up well:

Penitent—to be rendered Penny-tent, or Pen-I-tent.

Miscellaneous—to be rendered Miss-sell [or cell]-lay-knee-us.

Mischief—to be rendered Miss-chief.

Blunderbuss—to be rendered Blun-der-buss [or bus.]

If a stick of wood be laid on the carpet, with another stick crossing it, what kind of a charade is this? *Acrostic* [a crossed stick.]

For the next scene, if two of the same be shown, what is it? Why, of course, a *double acrostic*.

Papacy, nobility, champagne, Boston, rummage, Sing Sing.

ACTING BALLADS.—A very pleasant evening's entertainment for the drawing-room may be produced by acting a simple ballad in pantomime. Let some one, accompanied by the piano, sing a song, or ballad, and others suitably dressed in character, act it in pantomime as it is sung. The ballad should be suitably divided into scenes—which can be announced and described beforehand, for want of suitable scenery. More dress is desirable in these than in charades, because, from the nature of the entertainment, it must be prepared and rehearsed, and therefore more will be expected than in impromptu charades.

MAP DRAWING.

THE following is an extract from one of Uncle Raphael's drawing lessons in WORK AND PLAY. Our limited space does not permit us to insert the entire lesson:

I think that to most children map-drawing is not very pleasant, and I do not blame you, because it is not agreeable to be required to accomplish a task for which you have never had any instruction, and have but little idea, either how to begin or how the work is expected to look when finished. One thing is very certain, that no person, however expert, can draw a map that in all the detail will be equal in finish to a finely engraved map; but there certainly can be no harm in having a high standard at which to aim, and hence I believe there is nothing better for copies than the maps published in school atlases. It should be constantly kept in mind that map-drawing is strictly a matter of mathematical accuracy, and that is the reason why I bring it in here so early in our drawing lessons—because the first thing necessary is to train the hand to follow the direction of the will, to an absolute certainty; but this is not accomplished in map-drawing as it is often, and I fear most generally, taught. The usual method of teaching is thus:

Teacher.—John, you are required to bring me next Friday a drawing of North America.

John.—How shall I do it? I can't draw.

Teacher.—Why, you can take a sheet of paper and a pencil, and copy the map in your atlas.

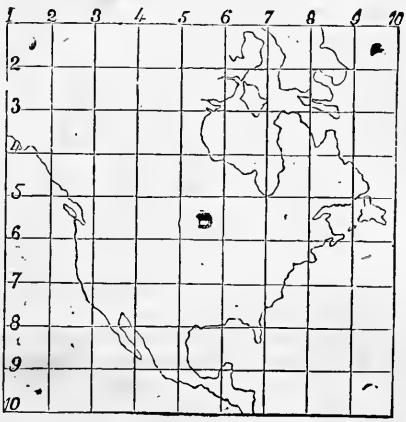
Now that is about all the information John is able to get anywhere. After much trouble he succeeds in procuring a piece of paper illy adapted to the purpose, and tries to draw North America. He first begins at Greenland and Baffin's bay, but before he has reached half-way to Newfoundland with his coast line he has run off the paper, or so far astray that his reckoning is lost, and he is obliged to erase and begin again, this time at Behring's straits, perhaps, but probably with not much better results. After many attempts, if John happens to have a great amount of perseverance, he may succeed in getting entirely around the coast line, and making something that has a vague resemblance to North America; but it is almost impossible that it can be accurate in any particular, and should he have sufficient patience to put in the lakes, rivers, mountains

and subdivisions, the inaccuracies will multiply so rapidly, that in nine cases out of ten the whole subject will be abandoned in disgust. It is impossible for a person to draw any considerable portion of a map with any degree of accuracy, without some other guide than the eye. And now what shall that guide be? Suppose we wish to make a copy of the map of North America, represented in Fig. 1.

Fig. 1.

In Fig. 2, you see the same map with a series of straight lines forming squares, and designated by figures. In Fig. 3, you see the same squares and a beginning of the same map. Now if you look at the whole map in Fig. 1, you will perceive that it would prove somewhat difficult if you should attempt to draw another exactly like it in size and form; but in copying Fig. 2, it is not very difficult to draw the lines enclosed in one square, in exactly the same positions in another square of the same size. Let us try.—Commencing with the coast line on the Pacific coast you will see that it begins on the vertical line No. 1, about two-thirds the distance from horizontal line 3 to 4. It then crosses horizontal line 4, about two-thirds the distance from vertical line 1 to 2, crossing vertical line 2, about half-way between 4 and 5. In this way no thought is to be given to more than one square at the same time, and if a slight error is made in one square, it does not affect the next, and thus each square corrects the drawing in the preceding. This is the only way in which a map can be copied by the eye with any reasonable degree of accuracy, even to the same size; and by this method it is equally simple to enlarge or reduce the original size.

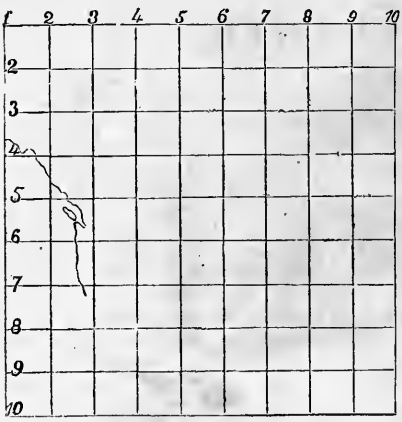
Fig. 2.



If we have a set of squares just one-half as large as those in Figs. 2 and 3, and we commence on the same line and proceed in the same manner as we did in drawing Fig. 3, we shall have a map just one-half as large.—When we say one map is drawn one-half as large as another, we mean it is one-half as wide and one-half as long, and therefore the surface only one-quarter as great. In other words, the *scale* in one is one-half as large as it is in the other. I will explain what the scale is. Every map is drawn to some proportion of the real size of the country represented, and this is called a scale of miles. If on a map it is one inch from one city to another, and the two cities are one hundred miles apart, then the scale of that map is one hundred miles to an inch. If you reduce the squares one-half, in copying such a map, the scale of the reduced map will be two hundred miles to an inch. The

squares may be made of any other relative proportion, and, by reversing the process, a small map may be enlarged. But now you will probably want to know how all this thing is to be applied in practical map-drawing. If the maps in your atlas were covered with the necessary lines forming the squares, then no doubt you would understand how to proceed, and therefore, if you should draw the lines on your maps you would be all right; but you do not wish to disfigure your atlas, and hence can not proceed on that plan. Now I will suggest to you a plan that I have never seen adopted by any one except myself, but one that I have employed to great advantage sometimes. Procure a sheet of tracing-paper, such as is used by draughtsmen, and you will observe that you can easily see the finest lines through the paper, when it is laid on a map. Now very neatly rule the tracing-paper into equal squares with ink lines, and then when the paper is laid upon the map you have the lines just as you want them, without injuring your map in the least. As it is absolutely necessary that the paper should not move while the map is being drawn, it must be attached in some manner, which is very easily done with some small bits of bees-wax, one on each corner, and perhaps one at each side, and then when the tracing-paper is removed the wax can be readily scraped off the margin of the map with a penknife or eraser.

Fig. 3.



It is not necessary that the tracing paper should remain on the map until the drawing is completed, but only until the principal outlines are drawn, because then these will serve the purpose of guides, and by them the less important points can be located; but the guide lines should be allowed to remain long enough to insure considerable accuracy in all the parts. In making your outlines, the pencil should be finely sharpened, and a dotted line made with a very light touch, so that if any error or inaccuracy occurs, it can be easily corrected. After the whole outline is made and found to be correct, then it should be re-drawn with a firm line made with a hard pencil.

For map-drawing, no paper is as good as Whatman's, which can be readily known by its water-mark; if you hold it up to the light, the words "Whatman's Turkey Mills" will be plainly seen in every sheet; no paper without that is Whatman's. Of this paper there are two kinds, the "cold pressed" and the "hot pressed," and for some purposes the cold pressed is the best, but for the present the hot pressed will best serve our purposes, as it is much smoother. The guide lines on the drawing should be very light, so as to disfigure it as little as possible. As a drawing in pencil is liable to be easily erased and soiled, a map in order to be permanent must be in ink lines, and perhaps in color. I did intend to give you some instructions in inking and coloring a map, in this lesson, but I have already occupied more space than the editor will willingly allow me, and I will defer the whole matter of inking and coloring for another letter.

No. 1.

HISTORICAL PUZZLE.—The following are facts concerning six persons. Required, to find out the names of the persons, and after each name write the facts, in order, belonging to that one:

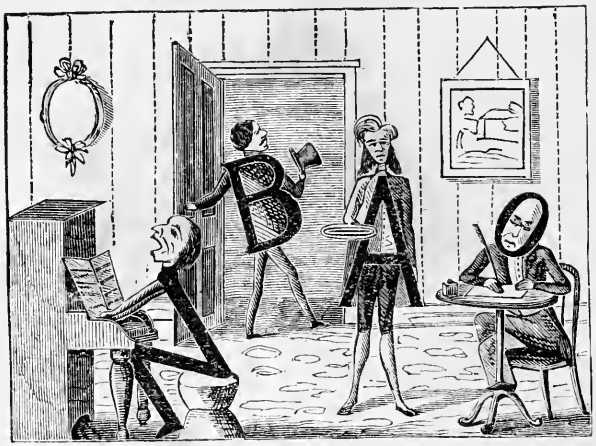
Was called the Man of Destiny. Fostered the Protestant religion, and was the means of giving to the Church of England its present form. Died in 1725. Was believed by the French to have been sent from Heaven to save their country. Conquered Great Britain in the year 54 B. C. Began to reign in 1740, and at that time had the best army in Europe. When twenty-five years of age, left his throne and traveled over Europe in pursuit of knowledge. Announced his victory at Zela by the famous dispatch, "*Veni, vidi, vici.*" Led the French troops and defeated the English at the siege of Orleans, in 1429. Caused Mary, Queen of Scots, to be beheaded. Was banished twice. Raised Russia from barbarism and ignorance, and brought it into notice with the civilized world. Reformed the calendar. Served in disguise as apprentice to a ship-carpenter. A nephew of George II. of England. His downfall began in 1812. Was thought by the English to be a witch. Defeated Charles XII. of Sweden at Pultowa. Began to reign in 1558. Maintained a seven years' war against Austria, Russia and France, by which he gained Silesia. Was assassinated in the year 44 B. C. All the nations of Europe were arrayed against him. Was captured by the English and burned at the stake. Defeated the Spanish Armada. Defeated Pompey at the battle of Pharsalia. Was proclaimed emperor in 1804. Died in exile in 1821. Defeated the Austrians at Molwitz.

No. 2.

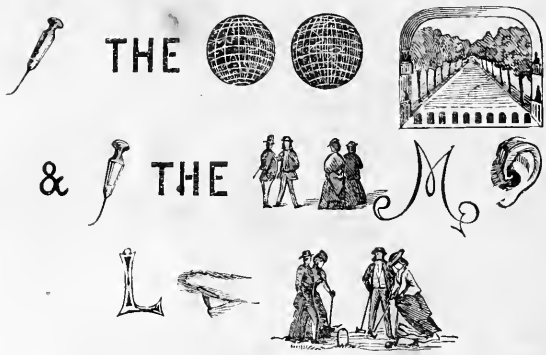
HIDDEN POETS.—Percy and myself took a journey. (I must say Percy was always talking words worth but little.) First, we met a cow. Percy exclaimed, "Look! eats nothing but young weeds." In a wood was a gypsies' camp. Bells were hung in the middle, while a gray flag waved above all. One long fellow wore a white hood. We were now near Miltonville. Arriving there, a person gave us a lump of gold, (Smith Thompson was his name.) We then sat down with a dry denizen of the plains to discuss the merits of the fourteen poets herein named. Who were they?

No. 3.—REBUS.

No. 4.— REBUS.—FOUR PICTURED PARTICIPLES.



No. 5.—REBUS.



No. 6.

WORD PUZZLE.—I am the spice of life, and nothing exists without me; curtail me, and I am a man who has traveled extensively on foot, but never went a step alone; behead me, and I am a state of suspense; behead again, transpose, and I am a small horse; syncopate, restore my tail, transpose, and I have always been the companion of my second.

No. 7.

ROPE TRICK.—Take a piece of stout cord and tie a simple knot in the center; then tie one end round the right leg and the other round the right wrist, tightly; then until the center knot without releasing either leg or arm. How is this done?

No. 8.—REBUS.—QUOTATION FROM POPE.

No. 9.—REBUS.

[A line from Two Gentlemen of Verona.]

No. 10.—CHARADE.

If with my *second* my dog I beat,
My *first* he'll surely be,
The reason is so evident,
You can not help but see.
My *third* and *fourth*, if you transpose,
Will have a beard but not a nose.
As for my *whole*, I must confess
'Twill take my whole my whole to guess
And yet, to make it still more plain,
'Tis used to get unrighteous gain.

No. 11.—REBUS.

No. 12.

Magic Squares.—A magic square consists of a series of numbers, arranged in vertical and horizontal bands, in such a manner, that whether taken vertically, horizontally, or diagonally, the sum of the numbers shall be the same.

Problem I.—Construct a magic square with the numbers 1, 2, 3, 4, repeated *four* times, so that the sum of the numbers in every band shall be 10.

Problem II.—Construct a magic square with the series 1 to 5, repeated five times, the sum of every band to be 15.

Problem IV.—Construct a magic square with the numbers 1 to 7, repeated seven times, the sum of each band to be 28.

[The above problems are copied from a work entitled "Magic Squares and Mosaic Tablets," by Rev. E. W. Gilman.]

No. 13.—WORD PUZZLES.

1. Complete, your letters I will bind;
   Behead, I am of monkey kind.
2. When I'm complete, I'm very sweet;
   Curtail, for sharpening tools I'm meet.
3. Behead an auction, and I think
   You will directly get a drink.
4. Complete, I am used to pull down a strong wall;
   Behead me, curtail me, I caused a great fall.

No. 14.—ILLUSTRATED PROVERB.

No. 15.—REBUS.

No. 16.—REBUS.

No. 17.

THE BLIND BEGGAR.—A blind beggar had a brother; that brother died; the man that died never had a brother; what relation was the beggar to the man that died?

[In the above question there is no double meaning, or ambiguous expression to the words, and the question is to be understood exactly as it seems to be stated on the first reading. The man referred to, as having died, was the brother of the beggar.]

No. 18.

ENIGMA.—There is a certain natural production which exists from two to six feet above the surface of the earth. It is neither animal, vegetable nor mineral; neither male nor female, but something between both. It has neither length, breadth nor substance, is recorded in the Old Testament and often mentioned in the New, and it serves the purpose of both treachery and fidelity.

No. 19.—REBUS.

No. 20.

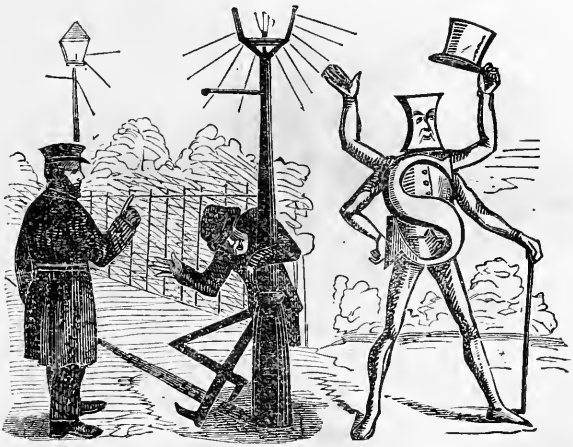
Arithmetical Puzzle.—Tell a person to think of a number, which he shall not make known to any one. Then he must proceed—

1. To double the number thought of.
2. To add 4 to it.
3. To multiply the result by 5.
4. To add 12 to the product.
5. To multiply the last result by 10.

Let him inform you what is the number produced, and you can then tell him what number he thought of. How will you do it?

No. 21.—ILLUSTRATED LITERATURE.

No. 22.—ILLUSTRATED PROVERB.



No. 23.

HISTORICAL ENIGMA.—I have in mind a man who distinguished himself in two American wars. By the following directions you may find out his name:

1. Take the first three letters of the name* of the captain of the Kearsage, that sunk the rebel steamer Alabama.

2. The first two letters of the name of the man who was president of the United States in 1851.

3. The last letter of the name of a man hung as a spy during the American Revolution.

4. The last two letters of the name of the man who betrayed his country to the spy above mentioned.

5. The first letter of the name of President Lincoln's secretary of state.

6. The first two letters of the name of the general who surrendered to Washington at Yorktown.

7. The seventh and eighth letters of the name of an eminent Frenchman who joined the American army in 1777.

*The surname is meant in each case.

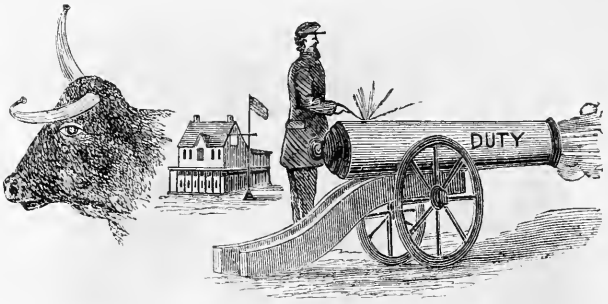
No. 24.

RULE PUZZLE.—A very interesting and somewhat difficult puzzle may be found in a common folding pocket rule. A one-foot rule that folds to three-inch lengths by three joints, or a two-foot rule folding to six-inch lengths, may be used.

The puzzle is as follows: Hold the rule, folded up, in a horizontal position directly in front of you, and with one end towards the body, the rule pointing directly from you. Now, without turning the rule from this position, unfold it *three times*, in such a manner that it shall open *from* the body each time. The difference between opening *from* the body and *towards* the body, will be readily understood by one trial. There is no catch or trick in the wording of this puzzle, and it has no double meaning.

READ ADVERTISEMENT ON THE LAST COVER OF THIS BOOK.

No. 25.—REBUS.



No. 26.—REBUS.

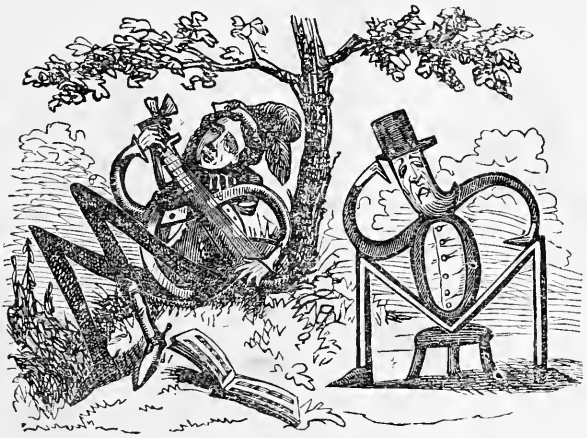
No. 27.—CHARADE.

If my *first* is my *second*
'Tis sure to be fleet;
If my *second's* my *first*
It is not fit to eat;
And what is my *whole*
Will depend upon whether
My *second* and *first*
You fit rightly together.

If my *second* comes *first*,
'Tis an animal; but
If my *second* comes *second*,
Why then it is *nut*.
So if it's an animal,
Then you may back it;
But supposing it isn't,
I leave you to crack it.

No. 28.—REBUS.

No. 29.—REBUS.



[A line from Milton.]

CONUNDRUMS.

No. 30. Why is a particular spice superior to the most famous man in the world?
No. 31. What part of a river resembles pride?
No. 32. Of what trade are bees?
No. 33. Why is a man taking a nap like a man reading a paper?
No. 34. Why is faith like honey?
No. 35. How can you tell a man in one word that he ate a late breakfast?

No. 36.—REBUS.

["Love's Labor Lost."—Act 1.]

No. 37.

GEOGRAPHICAL PUZZLE.—1. Curtail a certain state in the United States nine letters and it will leave something which has been called more powerful than a weapon of war.

2. Curtail another state five letters, and it will leave what no one wishes to be.

3. Curtail a river in the United States five letters, and it will leave a river in Italy.

4. What state in the United States is round at both ends and high in the middle?

ENIGMA.—I am composed of twenty-one letters, and represent a building famous in story.

My 7, 19, 20, 16, is a kind of cloth.

My 15, 18, 17, 3, has six sides.

My 10, 5, 8, is an agricultural tool.

My 21, 11, 1, 12, 5, 5, is a practice of savages.

My 13, 6, 9, is to project.

My 4, 14, 2, is an exclamation of surprise.

No. 38.—REBUS.

No. 39.

HIDDEN RIVERS.—He was a cruel boy; I saw him hang a rat by the ears.

It was the most disagreeable job I ever tried.

Did you ever see me use an old broom?

I served him right, and he knew it.

He moved the glass, and lo! I read it all distinctly.

The house wasn't rented for two years.

No. 40.

HIDDEN LAKES.—One gallant youth rode in the midst of the rioters and dispersed them.

I'd have revenge or get my death.

I could not pass, for there were the cars on the crossing.

She declared she wouldn't take that seat unless Eugene vacated.

They sat on the portico, morning after morning.

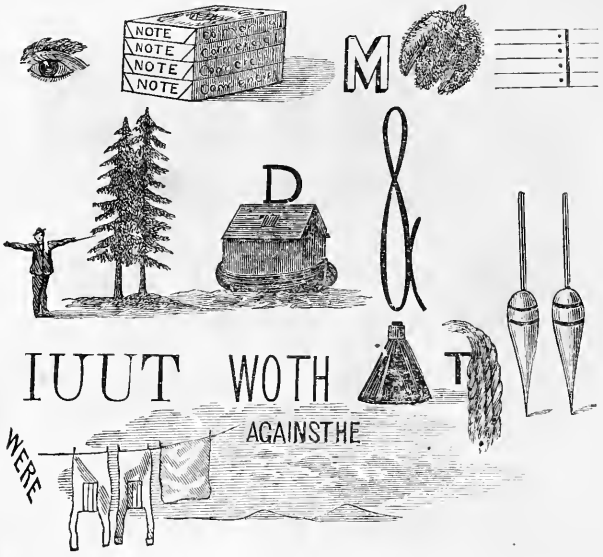
No. 41.—ILLUSTRATED PROVERB.

No 42.—REBUS.

No. 43.—ENGLISH POETS.

1. Three-fourths of a machine, and a weight.
2. A metal, and its artificer.
3. The gypsy's home, and something noisy and useful.
4. A domestic animal, and one-half an individual.
5. Idle things, and true merit.
6. What all have been, or still are.
7. To use cruelly, and to fasten together.
8. A pronoun masculine, and improper plural.
9. A merry old soul, and a chain of mountains.

No. 44.—REBUS.



No. 45.—REBUS.

No. 46.—GEOGRAPHICAL REBUS.

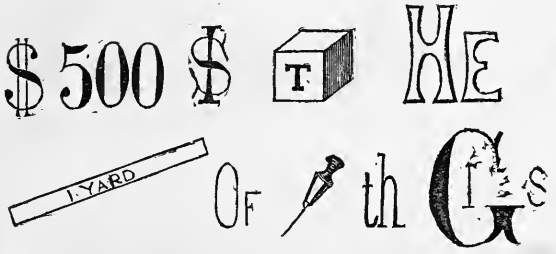
A Cape.

No. 47.—GEOGRAPHICAL REBUS.

Two bodies of water.

No. 48.—REBUS.

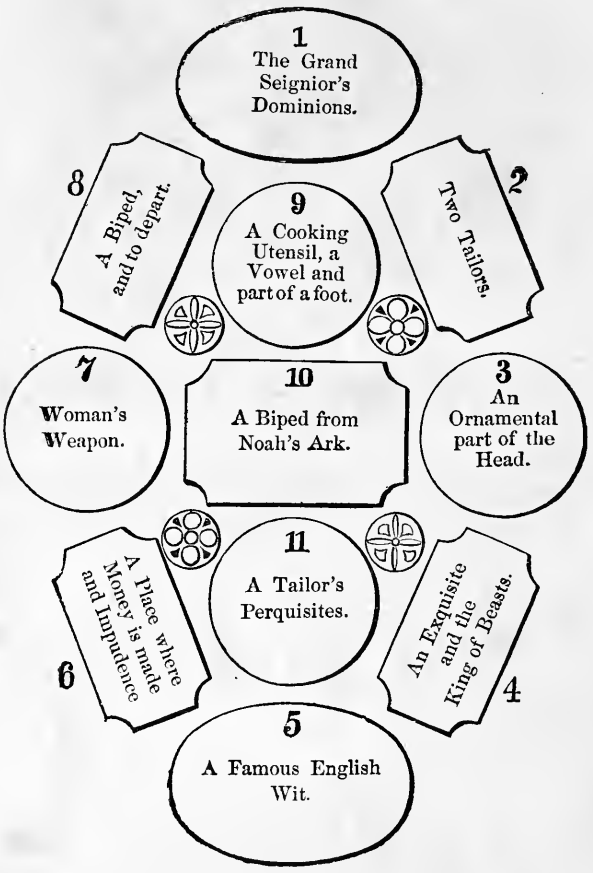
No. 49.—REBUS.



No. 50.

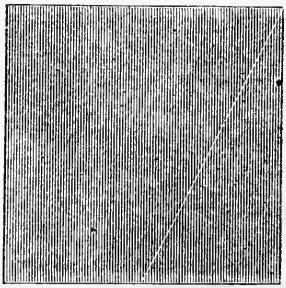
WORD TO BE READ.—The following, when rightly solved, will spell a word of five letters,—the name of a kind of spice: 100, 50, 1-3 of 2, 1-5 of 7, 1-4 of 5.

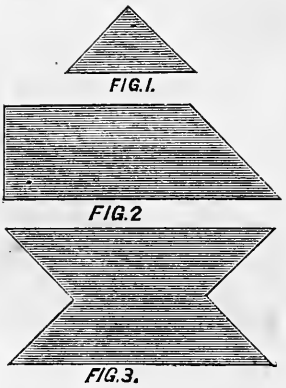
No. 51.—ENIGMATICAL DINNER.



No. 52.—REBUS.

No. 53.—REBUS.





No. 54.—Geometrical Puzzle.—Cut five pieces of thick paper or card-board, one and one-half inches square; then cut each of these pieces from one corner to the middle of an adjoining side, as here shown. You will now have ten pieces, five large and five small. The puzzle is, to arrange these ten pieces into a perfect square. All the pieces must be used.

No. 55.—Geometrical Puzzle.—Cut pieces of paper or card-board as follows: Three pieces like Fig. 1, and one piece each like Figs. 2 and 3. Having cut the five pieces very accurately to the forms and sizes given, lay them in the form of a perfect cross. The cross when completed will be perfect in form and proportion.

No. 56.—FLORAL CHARADES.

1. A traveling carriage, and a body of people.
2. Four-fifths of a fop, a vowel, and a fierce animal.
3. A wild animal, and a gauntlet.
4. Damp affection.
5. A domestic animal, and a child's dress.
6. A measure in poetry and a vowel.
7. A farm product, and a drinking-vessel.
8. A make-believe stone.

No. 57.—HISTORICAL PERSONAGES.

My story is of ancient kings and emperors of fame;
These words now read with closest heed
And tell each monarch's name.

1. Who is the king, who, while he reigns,
   Defeats, subdues, the invading Danes?
2. Who scourged the sea and in it threw
   The iron fetters, sign that he
   O'er all the ocean waste and wide,
   Held full, unbounded sovereignty?
3. Who was it crowned as emperor
   Upon a Christmas day,
   And over France with Italy
   And Germany held sway?
4. Who built a pyramid of skulls?
5. Who shod his steeds with gold?
6. Who had a court with twelve proud peers
   In England's days of old?

SUNDAY RECREATIONS.

No. 58.—ALPHABET OF SCRIPTURE PERSONAGES.

A was a Canaanitish king conquered by Judah, and punished for cruelty.
B was a man endowed with the gift of prophecy, who once met with a peculiar rebuke.
C was a queen, whose treasurer was baptized while on a journey.
D, by his moral courage, caused a king to change a wicked decree.
E was a judge in Israel, left-handed, and who treacherously slew another E.
F was a governor, who did injustice to a distinguished prisoner.
G was a warrior, called from the threshing-floor to deliver Israel.
H was the mother of a wild man, whose hand was against every man.
I was a young man's name, always associated with a great test of faith.
J was a famous charioteer.
K was an Israelitish rebel, who was punished by an earthquake and fire.
L dwelt in a wicked community, and on leaving it was made a widower.
M was the father of a judge in Israel of great physical strength.
N was a king, who, for a number of years, lived the life of a beast.
O was a king whose name was short.
P was a ruler over the keepers of the gates of the tabernacle.
Q was named by the Apostle Paul as a "brother" sending salutation.
R was the great-great-grandmother of David.
S mocked the Jews in their attempt to rebuild Jerusalem.
T was a companion of S in the expression of derision.
U was a faithful soldier wickedly exposed to death by order of his king.
V was one of the number sent by Moses to search the land of Canaan.
W, X and Y furnish no proper names.
Z was the captain of 1,000,000 men and 300 chariots, defeated by 580,000 men.

No. 59.—ENIGMA OF LOCALITIES.

My whole consists of fourteen letters.
7, 12, 4, 8, 3, 10, 5, 9, 10, was the residence of Sisera.
5, 9, 12, 11, was a place in Judah fortified and garrisoned by Rehoboam.
12, 2, was the second city taken by Israel after the passage of the Jordan?
4, 12, 14, 12, 7, was the birthplace of the prophet Samuel?
3, 12, 14, 12, 4, 2, 12, was the country of a woman made a believer, through a wayside conversation with Christ?
1, 5, 3, 8, 6, 8, 9, 12, 14, 13, 12, was the region where Abraham and Jacob found wives.
3, 12, 4, 5, 6, 9, 12, was the home of a widow who entertained a prophet during a time of drouth.
My whole was in the line of retreat pursued by the enemies of Joshua when defeated at the waters of Merom.

No. 60.—CURIOUS BIBLE QUESTIONS.

1. Who ploughed with twenty-four oxen?
2. Who made mice out of gold?
3. When was fire brought out of a rock?
4. When was an ass's head sold for eighty pieces of silver?
5. When was a whole army made blind?

6. When was a mother so hungry that she ate her son ?
7. When was a great army destroyed by a hail-storm ?
8. What boy sneezed seven times when he was brought to life ?
9. Who had seventy sons ?
10. Who was such a botanist that he knew the names of all plants ?
11. Who preached a long historical sermon, and what was the result to himself ?
12. What captain had nine hundred iron chariots to go against Israel ?
13. Who cast 10,000 captives from the top of a rock ?
14. Who hewed a yoke of oxen in pieces and sent them throughout all the coasts of Israel, and why ?
15. Who are more inconsiderate than the ox or the ass ?
16. What woman in a college was consulted by some men about a book they had found ?
17. By means of a telegraph we can speak with people thousands of miles distant and receive an answer in a very few minutes. What means of communication are spoken of in the Bible that are more rapid than that ?
18. What is the most beautiful thing ever made of a bone ?
19. When were men so honest that they were not required to keep accounts ?
20. When were men so generous that they had to be told they must not give any more ?
21. What left-handed man made a murderous weapon one foot and a half long, and what did he do with it ?
22. What young bride asked for a piece of well-watered land of her father for a bridal present ?
23. Who prepared a feast of fresh veal and cakes for some angels ?
24. What is said about a certain man's cogitations ?
25. A very hungry man once paid a great price for something to eat. Who was he? What did he give and what did he get ?
26. Whom did God threaten to take away with fish-hooks ?
27. Who ate themselves out of their home ?
28. Who had no new clothes for forty years, and whose old clothes needed no mending in all that time ?
29. What is said about seven hundred left-handed men ?
30. Who first used a wooden pulpit ?
31. When was there a rain in which there was no moisture ?
32. Who slept on an iron bedstead, and how long was it ?
33. What king used a penknife and what did he do with it ?
34. What old man fell from his chair and broke his neck, and what made him fall ?
35. What is the account of the first contribution box?
36. Under what circumstances did fire once consume water?
37. Who was the first iron-forger?
38. What man once wore a veil?
39. What woman had her house on the town wall?
40. What town-clerk once tried to quiet a mob?
41. Who was the first organist?
42. The birth and name of a certain heathen king was foretold by prophecy one hundred years before it took place. Who was he?
43. Who said he mourned like a dove, and chattered like a crane or a swallow?
44. A wicked little boy was king three and one-third months. What was his name? and how old was he?
45. Who first owned a saddle?

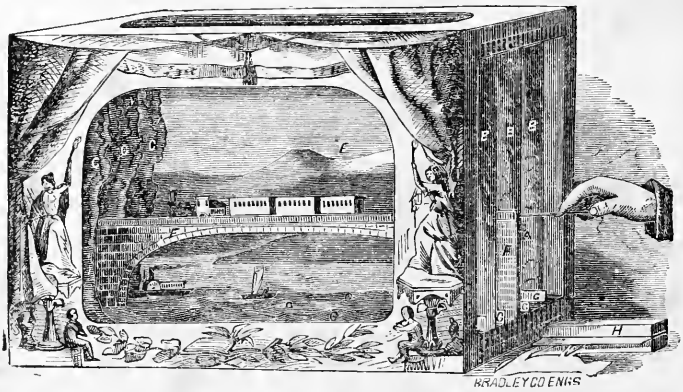
POPULAR GAMES AND HOME AMUSEMENTS.

THE ZOETROPE is, after several years of universal popularity such as never was enjoyed by any similar thing, still as much of a wonder and curiosity as it was when first invented. In this instrument, simple figures printed on strips of paper become animated so that the movements of life are imitated in the most natural manner. The general and most apparent effects are easily explained by the well-known principles of optics, but there are some curious effects that have never yet been clearly and satisfactorily explained, even by teachers and professors of natural philosophy.

The great number that have been made have enabled the manufacturers to very materially reduce the price since they were first put into the market, so that they are now within the reach of all.

No other toy that can be purchased for the same money will afford to a family circle and all the neighbors so much instructive amusement as this. A great number of additional scenes have been published for this instrument. So that there are now in all seven complete sets of a dozen scenes each.

MONARCHS AND THRONES.—A new game of cotemporary history. This is a very fascinating game, embracing many interesting facts in the history of England, Scotland, France, Germany, Prussia, Spain, and the United States, during a period of three hundred years, and is the result of several years' study by the author, who has endeavored to so combine facts of history that they may be impressed upon the mind, by playing, without so occupying it with history as to spoil the game. We think this result has been accomplished in a very perfect manner, as no effort of the mind is necessary in connection with the historical facts, and yet no one can become familiar with the game, without gaining a valuable fund of historical knowledge not easily forgotten.

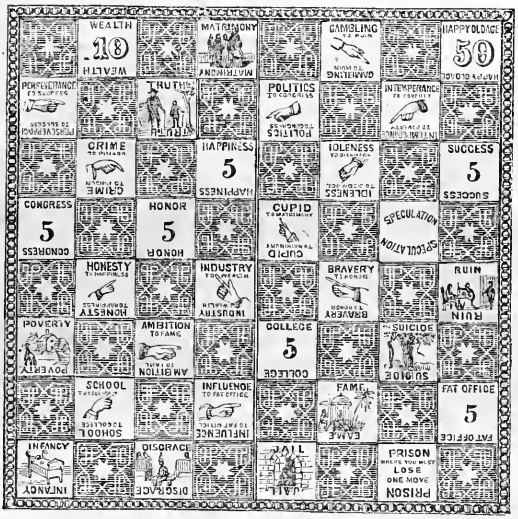


KRISS KRINGLE'S CHRISTMAS TABLEAUX.—This splendid miniature exhibition as represented above, is capable of affording an endless amount of amusement in the hands of an ingenious boy or girl. It is a complete moving diorama with scenes, figures, bridges, streets, railway trains, steam-boats, sail-boats, etc., etc., in perfect order, and all interchangeable so that an unlimited number of combinations can be made; and with a few new scenes and figures, such as any boy or girl with a little taste for drawing and coloring can make, various historical or local scenes may be represented, thereby inspiring in the youth a desire to excel in the arts.

MINIATURE PANORAMAS.—Ever since the time, in the childhood of many of the parents of the present day, when the panorama of the Mississippi river was exhibited through the country to the delight of crowded houses, it has been the highest ambition of boys with any natural or acquired taste for drawing and coloring, to construct famous panoramas and set up exhibitions in the drawing room, attic, shed or tent; with an admission fee proportioned to the circumstances of the audience whose patronage is to be solicited. In order to encourage this very innocent and instructive ambition several small panoramas have been published with all the appurtenances of a complete exhibition such as a sheet of admission tickets, posters advertising the exhibition, and a short lecture to be committed to memory and repeated in explanation of the scenes as they are passed before the audience.

In these toys in which the subject is historical the lecture embraces as many incidents of history and dates, as a child may be expected to remember. We venture to assert that in a month a child with the HISTORISCOPE, *a panorama of America from the discovery by Columbus to the close of the revolution*, will learn more of the early history of America than he will learn of the same subject in school in a year.

PARCHEESI is one of the most popular games of modern origin. It is arranged on a folding board, in six colors, and accompanied with a box containing twenty-four pieces used in playing, and a diagram and directions for two distinct games, one adapted for children and one for adults. Two, three or four persons can play with nearly equal interest.



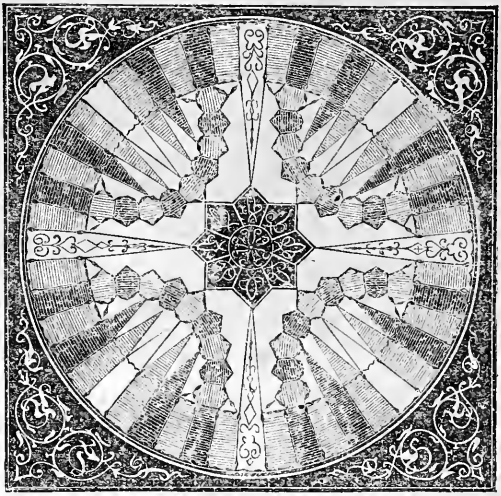
THE CHECKERED GAME OF LIFE was among the first that served to inaugurate the introduction of moral and instructive games and amusements into our homes, and the steady increase in the use of such amusements in all the intelligent families of the whole country during the last few years is due largely to the value of this, and a few other equally good games, that originally served to break down an unjust prejudice against all home amusements. The above cut represents the game board. Two, three or four can play, and each player is represented by one counter, or man, which is entered at infancy, and, by various means regulated by the throw of a tectotum, or a die, passes through school, college, industry, success, perseverance, etc., to wealth or happy old age, or through idleness, intemperance, gambling, crime, etc., to disgrace, poverty, ruin, suicide or prison. It is entirely original in method, embodying a very pleasing and ingenious combination of new principles; so simple that any child who can read may learn to play, and yet equally interesting to adults. It is not simply a game of chance, but in every move there is an opportunity for the exercise of the judgment. The large edition in muslin and gilt is elegant, and is supplied with dice and cups instead of the tectotum, designed more especially for adults, with a slight modification of the game from the original and smaller edition.

AUTHORS IMPROVED.—The game of authors has probably been more universally played in this country than any other modern social game. It consists of a number of cards representing authors and their works. After being distributed to the players, each endeavors by calling for cards from other players to collect together some author and all of the cards representing his works, which, when so collected, form a book, and are laid aside to count to the credit of such player as holds them, each book counting one at the close of the game.

The game of *Authors Improved* is superior to the original game in the following respects: First, the several books do not all count of equal value, but some are

READ ADVERTISEMENT ON THE LAST COVER OF THIS BOOK.

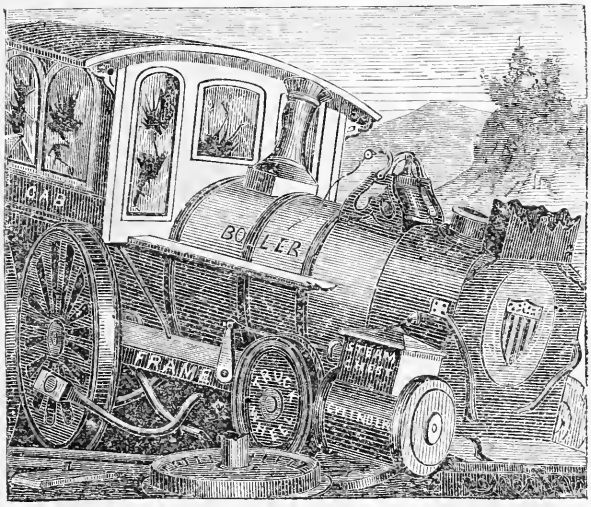
much more valuable than others, and hence there is a strife to get the best books in preference to those of less value. Also, *Authors Improved* is revised annually, and the latest and most popular works of living writers introduced in place of others of less merit or popularity. This game is an educator in more than one way. By it all players, old and young, gain a knowledge of authors and their works that they would get in no other way; and also it is the best possible discipline for the memory, as the skill in playing depends entirely upon the power to remember what cards have been called for.



JAPANESE BACKGAMMON.—The above cut gives an imperfect idea of the Japanese Backgammon board. This game is a wonderful combination of the elements of chance and skill. It is superior to the game of Russian Backgammon, because it is not confined to two players, but may be engaged in with increased interest by three or four persons, thereby rendering it much more social; the chances for strategy are very much increased by the additional number of players, and the *turn-out tracks;* and the variety in the chances of the throws is greater than in any other game. The board is unique and beautiful in design, printed in four oil colors; and the larger edition in muslin and gilt is the most elegant and ornamental game ever published. Probably no other game ever had so large a sale during its first six months as Japanese Backgammon.

THE GAME OF WHAT IS IT, OR THE WAY TO MAKE MONEY.—This is eminently a social family game, entirely original in the method of playing, and very interesting to adults and youth. The game is based on the sale by auction of a large amount of property, represented by illustrated cards, which, together with a certain amount of cash capital, are distributed to the players. The values of the property are not permanent, but regulated by the combinations of the cards in the hands of each player. This game serves more than any other ever invented to quicken those perceptions necessarily in use in ordinary business transactions, and the combinations are so numerous and various that the interest in a well played game is intense.

THE GAME OF WHAT WILL YOU GIVE, just published, is a modification of the above in a more simple form, and better adapted to youth and children.



THE SMASHED-UP LOCOMOTIVE is a name that has become familiar in a very large number of the families in our land, and has probably furnished more amusement and instruction than any other similar puzzle ever published, as its sale has doubled that of any other in the market. It consists of a large chromo lithograph of a complete locomotive and tender, with the names of the several parts in their respective places. These are all cut out with the same die, and then the skeleton cut into irregular pieces. As all the parts with names are uniform in shape and size, some knowledge of the several parts is necessary in order to put the whole together, and thus this puzzle, so attractive, becomes a mechanical educator, imparting valuable knowledge with the amusement it furnishes.

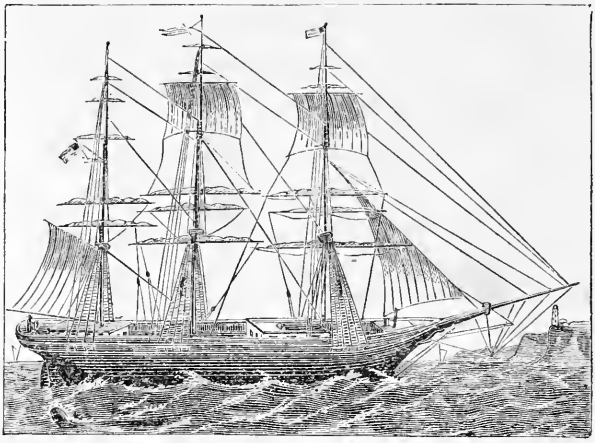
There is a class of entertainments that can not be called games, but which serve as most pleasant recreations, on the principle that "a little nonsense now and then is relished by the best of men." This amusement consists of a simple narrative of the experience of some party either in travel or love, with certain blanks left in the reading. A quantity of small cards are also provided with either the names of various articles or quotations from poetry on them. These cards are distributed to the members of the company and one person commences to read the narrative. When one of the blanks is reached by the reader one of the players takes a card at random and reads what is written or printed thereon, and the first reader then proceeds with the story till another blank is reached, whereupon another player in order reads from a card, and so on. As the cards are selected entirely at random the combinations are oftentimes very ludicrous.

SAM SLICK'S VISIT TO PARIS, is one of this kind of entertainments in which the story relates the experiences of Sam Slick in a visit to Paris and the great exposition, and a few readings will convince any one that he saw some very curious things under very peculiar circumstances.

THE VISIT OF JAPHET JENKINS AND SALLY JONES TU BOSTING, is in a similar vein.

Poetical Pot-Pie, or Aunt Hulda's Courtship is on the same principle, but the cards have poetical quotations in them which are introduced into the history of Aunt Hulda's Courtship in such manner as to produce much merriment among youth and adults.

The Reveries of Jemima Spinster is an account of the reason why she never was married, in a style similar to Poetical Pot-Pie.

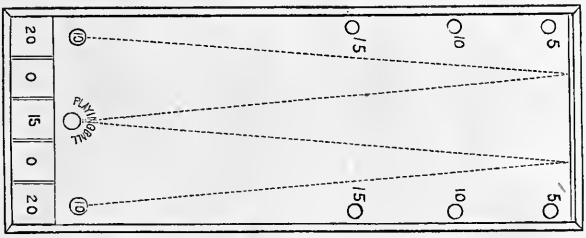


The Model Ship Puzzle.—The immense popularity of the Smashed-up Locomotive suggested the idea of a similar puzzle based on a ship, which has always been the special delight of all boys. This puzzle consists of a large chromo lithograph, in oil colors, of a full rigged ship, nearly twice as large as the locomotive. All the prominent parts are named, and the names cut out with a circular die. Then the sheet thus perforated is cut up to form a dissected puzzle. As the name pieces are all alike in size and shape, they are perfectly interchangeable. Each hole is numbered, and the puzzle is accompanied by a key, by which the correctness of the *reconstruction* may be tested. As in the case of the locomotive, this puzzle is not accompanied by a sample sheet like some simple dissected pictures, because in both these instances the nature of the subject is familiar. It is enough to know that, when reconstructed, the puzzle forms either a locomotive or a ship.

Picture Puzzles.—Among all the amusements and puzzles for small children none are more useful and pleasing than dissected picture puzzles. They impart a taste for pictures, and learn the children to examine the forms carefully and critically, thereby educating the eye. The patience is also tested and increased, and self-reliance is inculcated.

Dissected Maps have an additional advantage over the simple picture, because while the discipline is equal, the critical examination of the forms indelibly fixes them in the mind, so that their relation to each other is not easily forgotten, and thus much is unconsciously learned of that study that usually is the dryest to the young student, and most easily forgotten.

THE GAME OF CARROMETTE.—There has long been a demand for some pleasing game played with balls and a cue, or mallet, that could be sold at a price within the reach of all, and occupying so small a space as to be conveniently put away when not in use. The following diagram represents Carromette, which seems to meet these requirements, and is really very pleasing, with science enough to make it interesting, and chance enough to make it exciting.



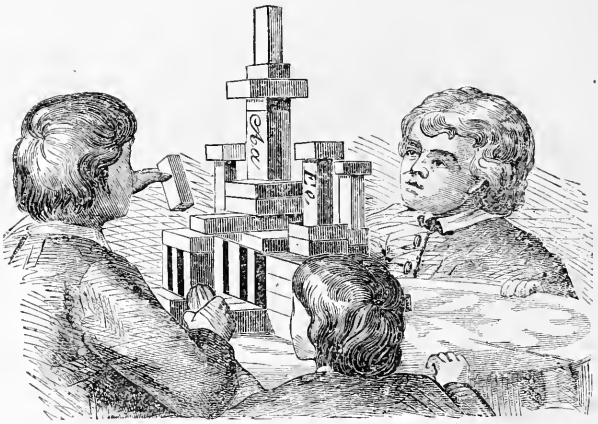
The game is played on a board about three feet long and one foot wide, covered with a light cloth. Across the head of the board there is a rubber cushion, and at the foot, five pockets 5, 10 and 15 are small wooden pins, like ten-pins; 10, 10, at the foot of board are two balls resting in slight indentations. The playing ball is placed in front of pocket 15, and propelled with a cue against the cushion, from which it rebounds and returns towards the player. Hitting the balls 10, 10, and entering pockets 20 or 15 count gains, while knocking down any of the pins count as losses. Exactly the right play causes the ball to take the course indicated by the dotted lines. The game can be rendered more or less difficult by setting the pins 15 more or less towards the centre of the board.

MULTIPLYING THEATERS.—Place two pieces of looking-glass in a box, one at each end, parallel to one another, and looking over, or by the edge of one of them, the images of any objects placed on the bottom of the box will appear continued to a considerable distance. Or, line each of the four sides of the box with looking-glass, and the bottom of the box will be multiplied to an astonishing extent, there being no other limitation to the number of images but what is owing to the continued loss of light from reflection. The top of the box may be almost covered with thin canvas which will admit sufficient light to render the exhibition very distinct.

The above experiments may be very entertaining, by placing on the bottom of the box some toy, as two persons playing at cards, sentry soldiers, etc.; and, if these be put in motion, by wires attached to them, or passing through the bottom or side of the box, it will afford a still more entertaining spectacle. Or, the bottom of the box may be covered with moss, shining pebbles, flowers, etc., only, in all cases, the upright figures being between the pieces of looking-glass should be slender and not too numerous, else they will obstruct the reflected light. In a box with six, eight, or more sides, lined with looking-glass, as above, the different objects in it will be multiplied to an almost indefinite extent.

MOTHER GOOSE IN FRENCH.

Bée, bée, mouton noir!
Avez-vous de laine?
Oui, parbleu! j'en ai trois sacs plein:
Un pour mon maître, un pour ma dame.
Pas un pour le jeune enfant qui pleure dans le chemin.



THE KINDERGARTEN ALPHABET AND BUILDING BLOCKS.—A set of building blocks has always been the favorite with children, often taking the precedence of much more expensive toys, and the reason seems to be found in the fact that with blocks a great variety of forms can be constructed and changed at pleasure, thereby exercising the inventive faculties of the mind. Alphabet blocks have been the means of teaching the alphabet to a majority of all the people at present in the active arena of life, and hence are considered essential in every family; but the forms of blocks heretofore adopted for the alphabets have not been convenient for building purposes. Since the introduction of the Kindergarten method of teaching into this country, the forms used in that system for building have been combined with alphabets and figures of animals, etc., so that the two features form the most perfect set of alphabet and building blocks ever invented. In some styles the script alphabet is introduced, in combination with the Roman letters, so that a child having learned the Roman or printed alphabet, will find corresponding script or written letters on the opposite side of each block.

These blocks are offered in the market under the name of *Kindergarten Alphabet and Building Blocks*, in various styles and prices; with *no fitted joints to wear out by use*, no thin parts to be split or broken, no acute corners to be broken off, no small pieces of wood or metal that may be swallowed by small children, these blocks are very safe and economical.

JACK STRAWS, or JERKING STRAWS, is a very ancient and honorable game, and withal, very amusing. It was originally played with simple splinters of wood or straws, by dropping a handful upon a table at random, and then endeavoring to pick off as many as possible without removing any other straws or sticks. Oftentimes certain straws were marked to indicate one as a King, another as Queen, etc. More recently, the devices represented in the "straws" have been numerous, and in some sets carved out of ivory—very beautiful—but in all such cases, the forms being all cut out by hand, the sets have been considerably expensive. These sets now sold and labeled as *American Jack Straws* are made of wood, which, owing to its lightness, is the most desirable material, and being cut out by machinery, a very pleasing variety of forms is produced at a reasonable price.

THE GAME OF SQUAILS.—There is probably no parlor game that is as social, as jolly, and as well adapted to the amusement of the entire family as squails. Every member, from the grandfather down to the child of eight years, may engage with equal interest, as the game requires no mental exertion, but simply a degree of manual dexterity; hence, as the mind is not occupied, each player is free to join in social intercourse. This game is of English origin, and would long since have been exceedingly popular in this country, except for two almost fatal defects. First, the rules used very outlandish and foolish terms. Secondly, the target was of such construction as to be very liable to be overturned and rolled from the table.

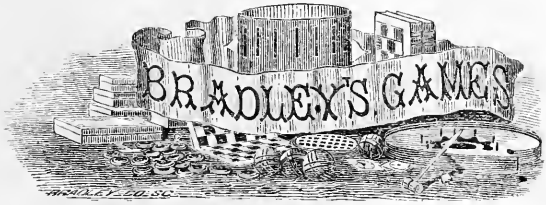
The games manufactured in this country and labeled AMERICAN SQUAILS have rules with a common sense set of terms, which add very much to the interest of the game. The implements of the game are sixteen discs of wood or other suitable material, a target, which is a small metallic disc, and a measure about three inches long. The players being seated round the table, place their squails near the edge, and projecting over it about a half an inch; then with the palm of the hand, strike the squail towards the target. The players strike in turn round the table, until all the squails are played, at which time the game is decided by the greatest number of light or dark squails that are within the length of the measure from the target. As the squails play alternately, and each play may entirely change the relation of the squails and target to each other, the interest towards the end of the game becomes intense. Any number, from three to eight, may engage in this game; and for a really jolly, social, family amusement, it can not be surpassed. The squails may be made of any material, but as weight is desirable, box-wood is superior to any other wood, and a material heavier than box-wood is still better.

GAME OF TWENTY QUESTIONS.—A company divide into two parties, by choosing sides, the same as for charades, one party retiring to another room. The one remaining selects the name of some object, which the other party is bound to find out by asking questions. Some one person is chosen to answer the questions, and the party "out" chooses meanwhile some one on that side to ask the questions. When all is ready the questioning party enters, and the questioner proceeds until he has asked twenty questions. If the questions are skillfully put, in true Yankee fashion, one can generally ascertain the secret object, even in less than twenty questions. The answers must be given honestly, but as evasively as possible. When the twenty questions have been asked and answered, the questioning party retires and gives opinion as to the probable object. The questioner reports it to the other party, and if the guess is not right, another guess may be given; but if the second is not right, then the same party must still be on the question side, and try it over again, either with that same word or some other, until guessing the right thing, when the other must become the questioner. A different leader for each side must be chosen each time. Other persons in the party may make suggestions to their leader, how questions should be asked or answered, though the regular questioning and answering must all be done by the two leaders.

THE NEW GAME OF POPULAR CHARACTERS FROM DICKENS.—The general principles of this game are somewhat similar to the games of Dr. Busby and Authors Improved, inasmuch as the cards are illustrated with characters from the most popular writings of Dickens, in the same manner that the cards in the game of Dr. Busby have the likenesses of Dr. Busby and family, Dolly and family, &c., and the several books have various values, as in Authors Improved. But in addition to the other cards there is introduced a Dickens card, which is caused by the rules of the game to combine with the others in such a manner as to produce a great amount of interest and excitement. All the illustrations are designed by the best artists, and engraved on stone. The Dickens card contains a bust of the popular author, surrounded by his various books, and each book card is printed, to correspond, in oil colors. The label on the box contains a fine portrait of Dickens, in colors, and altogether it is one of the choicest games ever published.

THE NEW GAME OF MAGIC HOOPS,

For the Parlor, Piazza, Garden Walk, or Lawn. (See advertisement on another page.)



CONDENSED LIST

OF

GAMES AND HOME AMUSEMENTS.

CLASSIFIED ACCORDING TO THE AGES TO WHICH THEY ARE BEST ADAPTED.

The * indicates that the article to which it is attached will be sent by mail on receipt of price by the publishers, or any dealer in these goods.

FOR YOUTH AND ADULTS.

THE CHECKERED GAME OF LIFE.—This game has had a greater sale than any other similar game ever published, and is universally approved by parents, teachers, and the clergy. Price, $1.00.

CHECKERED GAME OF LIFE, EXTRA EDITION.—Large size, new plates, covers in muslin and gilt; fancy box, dice, and cups; game revised for adults. Price, $2.00.

GOLDEN STARS.—A new game, by the author of Checkered game of Life. Price, $1.00.

JAPANESE BACKGAMMON. The best board game published; immensely popular; beautiful in design; morocco paper and gilt covers. Price, $1.50.

JAPANESE BACKGAMMON, EXTRA EDITION.—Large size, new plates; covers in muslin and gilt; elegant for a holiday gift. Price, $2.50.

PARCHEESI.—A splendid board game. Three styles. No. 1, popular edition, price, $1.00. No. 2, medium edition, price, $2.00. No. 3, fine edition, price, $3.00.

* AUTHORS IMPROVED.—As our game contains 72 cards, there are enough to form two good games when the company is large. Price, 50 cents.

* AUTHORS IMPROVED, EXTRA.—Played the same as the above. Printed in gold and colors, and put up in a beautiful fancy box. Just the thing for a present. Price, $1.00.

* MONARCHS AND THRONES.—A new game of Cotemporary History. Price, 60 cents.

* WHAT-IS-IT, OR THE WAY TO MAKE MONEY.—Price, 60 cents.

* POETICAL POT-PIE, OR AUNT HULDA'S COURTSHIP.—Price, 40 cents.

THE CHAIN PUZZLE.—An old and well established puzzle in a new form. Always interesting. Price, 60 cents.

EUREKA CHESS AND CHECKER-BOARD.—Folding. 15x15. Price, 50 cents.

American Jack Straws, No. 1.—The superiority of light wood Jack Straws over every other is so well established, that comment is unnecessary. A fine set. Price, 60 cents.

American Jack Straws, No. 2.—Similar to the above, but less elegant. Price, 30 cents.

American Squails.—Superior ebony enameled, silver-plated target, box-wood gauge, and record dials. Price, $2.50.

American Squails.—Box-wood polished, an elegant set, with silver-plated target and box-wood gauge. Price, $2.00.

American Squails.—Of wood ; good serviceable size and weight, neatly made, black and white. Price, 50 cents.

Parlor or Carpet Bowls.—Inferior in interest only to Parlor Croquet. The best active parlor game extant for the price. This is a variation of the old game of Bowls, so popular as an English lawn game. Thirteen balls, folding fender, and record dials. Price, $2.50.

* Magic Squares and Mosaic Tablets.—For recreation, entertainment and instruction, presenting some curious puzzles in the properties of numbers; adapted for use in families and schools. By Edward W. Gilman. Price, $1.00.

Parlor Croquet for the Floor.—Box-wood mallets. A fine set in box. Price, $5.00.

The Zoetrope or Wheel of Life.—Large size. Price, $3.50.

The Zoetrope.—Toy size. Price, $1.50.

* Additional Pictures for the Zoetrope.—Large size. Series No. 2, 3, 4, 5, 6, and 7. Series of 12 scenes each. Price, $1.00 each series.

* The Reveries of Jemima Spinster.—New and very funny. Price, 40 cents.

* Sequences.—A new card game. New method; very lively. Price, 40 cents.

* Characters and Predictions.—A new parlor amusement for gentlemen and ladies. Price, 50 cents.

* Pammena.—A game of the four seasons. Elegant in design, beautifully printed in oil colors and very interesting in method of play. Price, $1.00.

* Popular Characters from Dickens.—A beautiful card game in colors, every card illustrated. New method of playing. Very interesting. Price, 60 cents.

Magic Hoops.—Very popular, in four styles.

No. 1.—All contained in chestnut box 30 inches long, and 12 inches wide, with handle, hinged cover, etc. Price, $5.00.

No. 2.—Hoops in box 12 inches square, slide cover, standard separate, twelve hoops painted. Price, $3.50.

No. 2½.—Hoops in box same as above. Nine hoops painted. Price, $2.50.

No. 3.—Box same as above. Nine hoops plain. Price, $2.00.

Carromette.—The popular board and cue game. Two styles.

No. 0.—Polished finish and fine covering. Price, $4.00.

No. 1.—Plain finish and covering. Price, $3.50.

Record Dials for Bezique and other Games.—These dials are the same as those accompanying the most popular game of Bezique. Per set of four, price, 50 cents.

* Popular Pastimes for Field and Fireside.—The best book of popular Amusements for the family ever published. Price, $1.50.

* Magic Fortunes.—A set of cards with emblems in colors, and complete directions for fortune-telling, for the amusement of a company of ladies and gentlemen. Price, 30 cents.

* Poetical Predictions.—A parlor amusement for ladies and gentlemen. Price, 30 cents.

* New Conversation Cards.—With poetical quotations in the answers. Novel and pleasing. Price, 30 cents.

* What Will you Give?—Very pleasing and novel. Price, 30 cents.

FOR CHILDREN FROM EIGHT TO TWELVE YEARS OF AGE.

* The Smashed-up Locomotive.—A mechanical puzzle for boys. This puzzle has had, and is still having a greater sale than any similar thing that we have ever known. Price, 75 cents.

The Smashed-up Locomotive. — In polished black walnut box, slide cover. Price, $1.25.

* The Model Ship Puzzle.—New. The immense popularity of the Locomotive has suggested the construction of a similar puzzle with a full rigged Ship for a subject. The size of the Ship is nearly twice that of the Locomotive. Price, $1.25.

The Model Ship Puzzle —In polished black walnut box, slide cover. Price, $1.75.

* Authors.—Well known; cheap edition. Price, 30 cents.

* Spelling Puzzle.—An alphabet game. Price, 30 cents.

* The Miser and his Bags of Gold.—A folding board game. Morocco paper and gilt covers. Price, 30 cents.

* The Rescue of Robinson Crusoe.—A folding board game, uniform with the above. Price, 30 cents.

* The Queen's Guards.—A folding board game, uniform with above. Price, 30 cents.

* The Robbers and Giant.—A folding board game uniform with above. Price, 30 cents.

* Set and Take.—A folding board game, uniform with above. Price, 30 cents.

* Wolf and Sheep.—A folding board game, uniform with above. Price, 30 cents.

* Sam Slick from Weathersfield to Paris and the Great Exposition. —A comical combination of curious circumstances for 100 evenings. Price, 40 cents.

* Japhet Jenkins' and Sally Jones' visit tu Bosting with the Old Meere and a Load uv Pro-duce.—A side-splitting account of the above occurrence in the words of Japhet. Mate to Sam Slick. Price, 40 cents.

My Grandfather's Games.—Price, 30 cents.

Kriss Kringle's Christmas Tableaux.—A beautiful Moving Diorama. Price, $1.50.

* The Myriopticon.—An Historical Panorama of the Rebellion. Price, $1.25.

* The Historiscope, a Panorama and History of America.—Price, $1.25.

* Panorama of the Visit of Santa Claus to the Happy Children.— Price, $1.25.

* Dissected Outline Map of the United States.—Engraved expressly for this purpose. Price, 80 cents.

* Permutation Dissected Map of the United States.—Price, $1.00.

* Dissected Outline Map of Palestine in the Time of Christ.—Price, 75 cents.

* Dissected Outline Map of Jerusalem and Vicinity in the Time of Christ.—Price, 75 cents.

* Dissected Picture of Christ Blessing Little Children —Price, 75 cents.

* The Scripture Game of Who Knows.—Interesting and instructive in Bible History. Price, 40 cents.

* Funny Picture Puzzle.—In black and white. A very amusing puzzle. Price, 30 cents.

* Silhouette Picture Puzzles.—Very pretty. Price, 30 cents.

* Puzzle Map of North America.—A cut up map in colors. Price, 30 cents.

Games of 1776.—Fox and Geese. Twelve Men Morris. Three Men Morris. Solitaire. Siege. In colors, new. Price, 40 cents.

* The Kindergarten Weaving and Braiding.—A box containing cut papers and patterns, with needle for weaving. For families. Price, 75 cents.

* The Blown-up Steamer.—A fire engine puzzle, with names of parts. Price, 60 cents.

* The Yacht Puzzle.—A dissected yacht, with names of parts. Price, 60 cents.

Solitaire Boards, with Glass Marbles.—In several styles. Prices, $1.25, $1.35, $1.45, $1.75.

Siege Boards, with Glass Marbles.—Prices, $1.40, $1.75, $2.00, $2.25.

The Parlor (Cross) Puzzle.—In wood. Price, 15 cents.

FOR CHILDREN FROM FIVE TO TEN YEARS OLD.

* Chinese Puzzle, and Old Santa Claus Puzzle.—In one box. Price, 25 cents.

* New Picture Puzzle, No. 1.—One picture. Price, 25 cents.

* Dissected Pictures, No. 2.—Two pictures. Price, 50 cents.

* Dissected Pictures, No. 3.—Three pictures. Price, 60 cents.

* Dissected Pictures, No. 4.—Four pictures. Price, 75 cents.

* Alphabet and Object Tablets.—Price, 25 cents.

* Indestructible Alphabet Picture Tablets.—Price, 75 cents.

The Little Object Teacher, No. 1.—Price, 75 cents.

The Little Object Teacher, No. 2.—Price, 50 cents.

* Contraband Gymnast.—Price, 25 cents.

* Alphabets Bewitched, or Letter Puzzle.—Price, 25 cents.

* Draw and Match, or Alphabetical Lotto.—Price, 25 cents.

* Dissected Pictures and Alphabets.—A double dissected picture puzzle. Price, 75 cents.

* The Menagerie School Let Loose.—Size, 10x12. Beautifully colored. Price, 50 cents.

THE KINDERGARTEN ALPHABET AND BUILDING BLOCKS.

Set No. 00.—85 blocks. Containing Roman and script alphabets, large and small letters, numerals and animals, plain wood finish without paint. Polished black walnut box. Price, $1.75.

Set No. 0.—85 blocks. Same blocks and alphabets as above. Blocks painted. Price, $1.75.

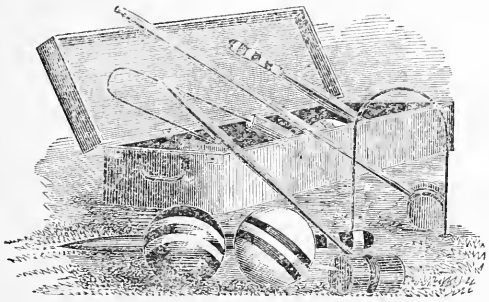
Set No. 1.—85 blocks. Containing Roman and script alphabets, large and small letters, numerals and animals. Fine wood box. Price, $1.50 per box.

Set No. 2.—61 blocks. Containing Roman alphabets, large and small letters, numerals and animals. Fine wood box. Price, $1.25 per box.

Set No. 3.—38 blocks. Containing Roman alphabets, large and small letters, numerals and animals. Fine wood box. Price, 80 cents per box.

Set No. 4.—38 blocks. Containing Roman alphabets, large and small letters, numerals and animals. Fine wood box. Price, 50 cents per box.

Alphabet Blocks.—Brick form. Roman alphabets, large and small letters, and numerals, 18 blocks. Same size and form as in larger sets. Paper box. Price, 30 cents per box.



BRADLEY'S PATENT CROQUET.

The manufacturers believe it is not necessary to enumerate at length the superior points in their patented croqueteries, as it has for a long time been admitted by all expert players that the improvements embraced in Bradley's patent are essential to a perfect game of croquet. Now if a superior article can be bought for the same price that is asked for an inferior one there can be but little doubt which it is best to select. Many seem to suppose that a set of croquet is unlike everything else, and that one set is as good as another, so long as it has balls, mallets, &c., but the game of croquet is the most scientific of any field game yet invented, and as such should be played with suitable implements. The beauty and elegance of the finish is not important, but there are some points which are essential to an enjoyable game. The balls should be spherical, not egg-shaped or like an orange. The mallets should be well balanced, and the handles firmly inserted in the heads. The following cuts represent three styles of mallets with the method of inserting the handles:

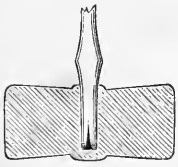


FIG. 1.

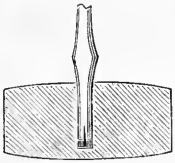


FIG. 2.

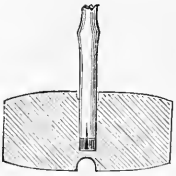


FIG. 3.

FIG. 1 is the Bradley improved shape mallet, which was designed when the English dice cup shape was in favor, the principal object being to gain more weight in the mallet, and to give the handle a longer bearing in the head; but this form also produces a very beautiful effect, when the bands are painted to correspond with the balls. To give finish to the head, the handles in all respectable croquet sets are fastened in by blind wedging and gluing, hence the hole can not be bored entirely through the head and at best must be somewhat shorter than the diameter of the head. FIG. 2 is the common barrel-shaped head, which is equally as serviceable as the improved shape, but not as elegant. FIG. 3 is another style, which is the barrel-shape with a groove turned at the center, and the effect of this groove, while intended for ornament, is to reduce the effective bearing of the handle in the head nearly one-half. In croquet especially never sacrifice utility for real or imaginary beauty. Remember these cuts when buying croquet.

THE SOCKET BRIDGE.

The most valuable improvement that has ever been made in croquet is the socket bridge, by means of which the bridges may be removed from the ground and replaced again at pleasure, and when in place are held rigidly and in a perfectly upright position. The following cut illustrates the relative merits of the common bridge and the *patented socket bridge:*

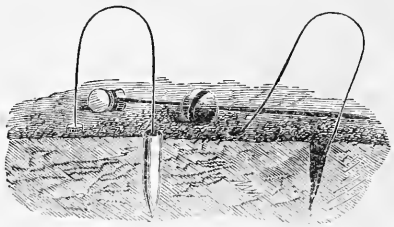


FIG. 4. FIG. 5.

FIG. 4 represents the usual appearance of the socket bridge when in use in whatever soil it may be placed. FIG. 5 will be recognized by all as the general condition of the ordinary bridge in a soft or sandy soil.

The following is a brief list of the improvements introduced into our several styles:

Patent Socket Bridges; Patent Plated Bridges; Patent Indexical Balls; Improved Shape Mallets; Center-Guard Packing Box; Patent Indexical Rubber Covered Balls; Linen Plaited Mallet-Handles; Croquet Record Dials.

THE BOOK OF DIRECTIONS accompanying each of these sets, is by Prof. A. Rover, and is acknowledged to be the standard authority for American Croquet.

Inquire for Bradley's Patent Croquet and see that the following trade mark is stenciled on the top of a chestnut box, and that the sockets accompany the set:

The sockets are wooden pins pointed at the end and having a hole in the other end to receive a pier of the bridge; twenty sockets accompany each set.

NOTICE TO ALL OUR READERS.—A few of our most prominent publications are noticed somewhat at length in this book, but all our readers are requested to examine our condensed list—pages 45, 46, 47, 48—carefully, and to inquire of the dealers in such goods for any that may seem of interest. Those having no * prefixed in the list, can only be sent by express if ordered from us.

MILTON BRADLEY & CO.

ANSWERS TO OUR PUZZLER.

[NOTE.—As it would very much lessen the interest in the puzzles, problems, rebuses, &c., if the answers were easily accessible, we only present here a few of the various styles. All the other answers may be obtained by sending a stamp to MILTON BRADLEY & Co., or may be found in any number of *Work and Play*, from January, 1872, to April, 1872. On page 4 of this book, a *misprint* reads "January, 1871, to April, 1872."]

No. 1.—*Julius Cæsar.* Conquered Great Britain in the year 54 B. C. Defeated Pompey at the battle of Pharsalia. Announced his victory at Zela, by the famous dispatch "*Veni, vidi, vici.*" Reformed the calendar. Was assassinated in the year 44 B. C.

Joan of Arc. Was believed by the French to have been sent from Heaven to save their country. Was thought by the English to be a witch. Led the French troops and defeated the English at the siege of Orleans in 1429. Was finally captured by the English and burned at the stake.

Queen Elizabeth. Began to reign in 1558. Fostered the Protestant religion, and was the means of giving to the church of England its present form. Caused Mary, Queen of Scots, to be beheaded. Defeated the Spanish Armada.

Peter the Great. When twenty-five years old, left his throne and traveled over Europe in search of knowledge. Served, in disguise, as apprentice to a ship-carpenter. Defeated Charles XII. of Sweden, at Pultowa. Raised Russia from barbarism and ignorance, and brought it into notice with the civilized world. Died in 1725.

Frederick the Great. Began to reign in 1740, and at that time had the best army in Europe. A nephew of George II. of England. Defeated the Austrians at Molwitz. Maintained a seven years' war against Austria, Russia and France, by which he gained Silesia.

Napoleon I. Was called the Man of Destiny. Was proclaimed emperor in 1805. All the nations of Europe were arrayed against him. His downfall began in 1812. Was banished twice. Died, in exile, in 1821.

No. 2.—[NOTE.—In Hidden Poets. Hidden cities, towns, lakes, rivers, &c., the required names are found forming parts of other words.]

Wordsworth; Cowper; Keats; Young; Campbell; Gray; Longfellow; White; Hood; Milton; Goldsmith; Thompson; Dryden; Poe.

No. 3.—F-ax R. Stubborn things. Facts are stubborn things.

No. 4.—N. chanting; A. waiting; O. penning; B. leaving: Enchanting; Awaiting; Opening; Believing.

No. 6.—Change; Chang; Hang; Nag; Eng.

No. 7.—Open the knot sufficiently to pass the right hand through, as in the act of untying it. Then take the loop through which the hand was passed, and put it through, between the wrist and the cord surrounding it; pass the loop over the hand and draw it out again, and the knot is untied.

No. 11.—You may break, you may shatter the vase if you will,
But the scent of the roses will hang round it still.

No. 23.

WINFIELD SCOTT. { WINslow. / FIllmore. / AndrE. / ArnoLD. / Seward. / COrnwallis. / LafayeTTe.

READ ADVERTISEMENT ON THE LAST COVER OF THIS BOOK.

No. 12.—Problem I.

4	2	1	3
3	1	2	4
2	4	3	1
1	3	4	2

No. 12.—Problem IV.

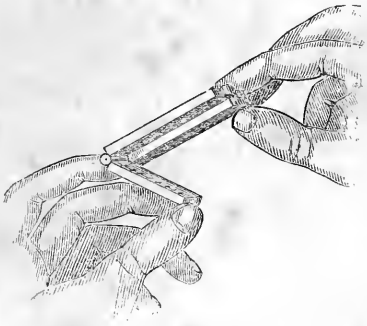
2	3	4	5	6	7	1
4	5	6	7	1	2	3
6	7	1	2	3	4	5
1	2	3	4	5	6	7
3	4	5	6	7	1	2
5	6	7	1	2	3	4
7	1	2	3	4	5	6

No. 12.—Problem II.

1	2	3	4	5
3	4	5	1	2
5	1	2	3	4
2	3	4	5	1
4	5	1	2	3

No. 19.—The dearest spot on earth to me is home, sweet home. Tea he, deer rest, spot on earth, tomb, E. is homes, wheat home.

No. 20.—After ascertaining the number produced, you must in every case subtract 320. Then strike off the ciphers, and the remaining figure will be the number thought of. Take for example 4, which doubled is 8; add 4, and you have 12; multiply by 5, which gives 60; add 12, making 72, which, multiplied by 10, gives 720. From this result subtract 320, and the remainder is 400; strike off the two ciphers and the original number (4) is obtained.



No. 24.

We think the solution to this puzzle will be very readily understood, by referring to the accompanying cut, in which the person reading this is to suppose the hands represented to be his own, the rule being held in the right hand. The trick is all in holding only one part of the rule stationary, and opening the remaining three parts from you, the first time; after that, it is all perfectly simple. A person understanding the trick may often do it somewhat rapidly several times, before another person will detect it.

No. 25.—Be fearless in discharge of duty. Beef-earless, inn, discharge of duty.

No. 28.—The mind that broods o'er guilty woes is like a scorpion girt by fire. T-he, m-in-D, T-hat, B-one-fourth of an *acher* (acre,) S. oar, gill, tie, W-ooo, eyes, L-eye-K-F, a scorpion girt by fire.

No. 30.—Because, no matter how great a man may be, there is always a nutmeg *grater*.

No. 31.—That which goes before a fall.

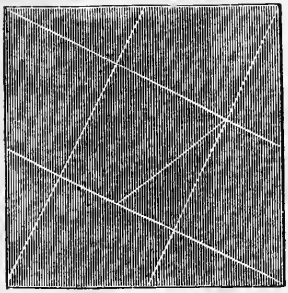
No. 32.—Comb-makers.

No. 33.—Because he's taking a snooze (his news.)

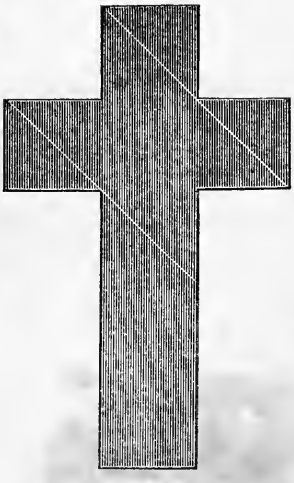
No. 34.—Because it consists in believings (bee-leavings.)

No. 35.—At-ten-u-ate.

No. 54.



No. 55.



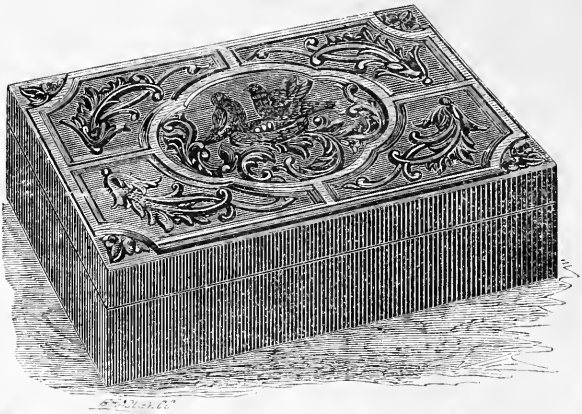
No. 56.—1, Carnation; 2, Dandelion; 3, Foxglove; 4, Love-in-a-mist; 5, Cowslip; 6, Peony; 7, Buttercup; 8, Shamrock; 9, Water Lily; 10, China Aster.

ANSWERS TO SUNDAY RECREATIONS.

No. 58.—ADONI BEZEK,—Judges i. 6, 7. BALAAM—Judges xxii. 28—33. CANDACE—Acts viii. 27, 28. DANIEL—Dan. vi. 10—26. EHUD—Judges iii. 15, and EGLON—Judges iii. 16—25. FELIX—Acts xxiv. 27. GIDEON—Judges vi. 11—14. HAGAR—Gen. xvi. 8—12. ISAAC—Gen. xxii. 2. JEHU—II. Kings ix. 20. KORAH—Num. xvi. 1—35. LOT—Gen. xviii. 20, and xix. 26. MANOAH—Judges xiii. 2, and xiv. 5, 6. NEBUCHADNEZZAR—Daniel iv. 33. OG—Deut. iii. 11. PHINEHAS—I. Chron. ix. 19, 20. QUARTUS—Rom. xiv. 23. RACHAB—Matt. 1, 5, SANBALLAT—Neh. iv. 1. TOBIAH—Neh. iv. 3. URIAH—II. Sam. xi. 15. VOPHSI—Num. xiii. 14. [Nahbi, the *son* of Vophsi, was sent.] ZERAH—II. Chron. xiv. 8—13.

No. 59.—1. HAROSHETH—Judges iv. 2. 2. ETAM—II. Chron. xi. 6. 3. AI—Joshua viii. 28. 4. RAMAH—I. Sam. i. 19, 20. 5. SAMARIA—John iv. 6—42. 6. MESOPOTAMIA—Gen. xxiv. 10. 7. SAREPTA—Luke iv. 26; I. Kings, Chap. xvii.

No. 60.—1. I. Kings xix. 19. 2. I. Sam. vi. 4. 3. Judges vi. 17—21. 4. II. Kings vi. 25. 5. II. Kings vi. 18. 6. II. Kings vi. 7. Joshua x. 2. 8. II. Kings iv. 9. Judges viii. 30. 10. I. Kings iv. 33. 11. Acts vii. 59. 12. Judges iv. 3. 13. II. Chron. xxv. 12. 14. I. Sam. ii. 1—7. 15. Isaiah i. 3. 16. I. Kings xxii. 14. 17. Is. lxv. 24. 18. Gen. ii. 22. 19. II. Kings xii. 15. 20. Ex. xxxvi. 6. 21. Jud. iii. 16—22. 22. Jud. i. 15. 23. Gen. xviii. 6—8. 24. Dan. vii. 28. 25. Gen. xxv. 29—35. 26. Amos iv. 1, 2. 27. Adam and Eve, when they took the forbidden fruit. 28. Neh. ix. 21. 29. Jud. xx. 16. 30. Neh. viii. 3, 4. 31. Gen. xlx. 24. 32. Deut. iii. 11. 33. Jer. xxxvi. 23. 34. I. Sam. iv. 18. 35. II. Kings xii. 9. 36. I. Kings xviii. 38. 37. Gen. iv. 22. 38. Ex. xxxiv. 33. 39. Josh. ii. 15. 40. Acts xix. 35. 41. Gen. iv. 21. 42. Is. xliv. 28—43. 43. Is. xxxviii. 14. 44. II. Chron. xxxvi. 9. 45. Gen. xxii. 3.



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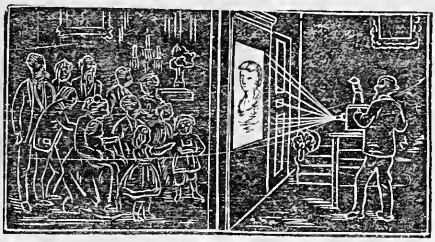

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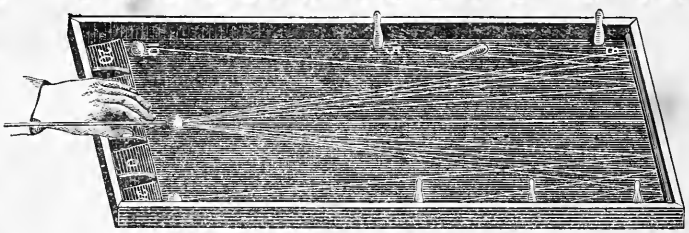

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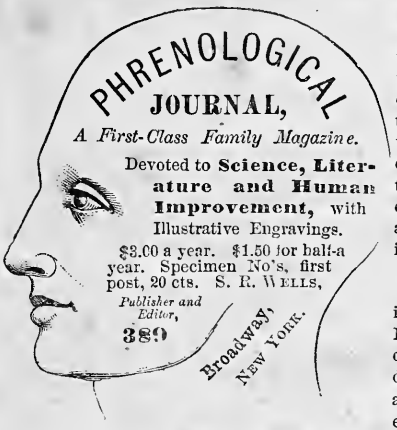
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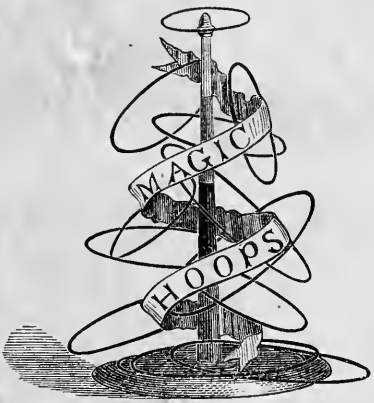

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